

The J. Paul Getty Museum

JOURNAL Volume 13/1985



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The J. Paul Getty Museum

JOURNAL Volume 13/1985

Including Acquisitions/1984

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Two Attic Grave Stelai in the J. Paul Getty Museum

Helayna I. Thickpenny

In the collection of the J. Paul Getty Museum are two Attic grave stelai which are related in style to two Attic grave stelai in Greek museums. The stele of Thrasyinos (fig. 1), acquired by the Getty Museum in 1972,¹ is composed of two joined fragments of Pentelic marble and depicts three figures, a mother, a father, and their son, within a sunken relief panel. Except for damage to the seated woman's face, the stele is well preserved. Above the figures is a crowning floral ornament with a central palmette flanked by two half-palmettes. Beneath the horizontal cornice is an indistinct two-line inscription:

ΘΡΑΣΩΝΙΔΟ ΘΡΑΣΥΝΟΣ
ΑΡΧΙΛΛΑ

According to Dr. Jiří Frel,² the formula for the inscription is slightly unusual. The father's name, Thrasonides (inscribed in the genitive), precedes the son's name, Thrasyinos (in the nominative). Both names are written above the figures to make their relationship clear to the viewer.

Archilla, the mother, is seated on a diphros,³ with her feet resting on a footstool;⁴ she is wearing a chiton and himation and is shown shaking hands with the standing youth, Thrasyinos.⁵ Behind Archilla is the older, bearded Thrasonides, who raises his right arm toward the deceased.⁶ In his lower left hand Thrasonides holds a sacrificial dagger, the emblem of priesthood, and wears the ungirt, short-sleeved garment of a priest.⁷

Archilla and Thrasonides are mourning their dead son Thrasyinos, for whom the stele was erected. Apparently, however, this stele had an earlier composition which was modified for reuse. As Dr. Frel notes, the figure to the right was once bearded but was "shaved" in order to represent

the younger Thrasyinos in this, the second use of the stele. Also added at this time was the dagger of Thrasonides, which was carved in over Thrasyinos' chiton.⁸

The grave stele of a priest (fig. 2), located in the National Archaeological Museum of Athens, was carved by the same sculptor as the relief of Thrasyinos. National Museum 772 is carved of Pentelic marble;⁹ its lower portion is broken away, and the figure's face has incurred some damage. Preserved within the relief panel is the standing figure of a bearded priest facing right, wearing the priestly loose tunic and carrying the sacrificial dagger in his lowered right hand. This relief is also crowned by a floral ornament composed of a central palmette flanked by two half-palmettes. Below the cornice is the inscription:

ΞΙΜΟΣ
ΜΥΠΠΙΝΟΣΙΟΣ

Comparing the two stelai, one can discern a single sculptor's hand in both the rendering of the priestly figures and in the carving of the floral acroteria. The same formula is used for the narrowed eyes and the lowered left hands of the priests. In both cases the artist has topped tall, narrow slabs of stone with three-cornered palmette acroteria of similar design.

The figure style and floral acroteria provide clues for the dating of both reliefs. S. Karouzou places NM 772 in the first half of the fourth century B.C.¹⁰ Möbius places the acroterion of this relief under the influence of the "rich" style ornamentation of the Erechtheion.¹¹ Thus a date at the turn of the century (400–390 B.C.), or at least within the first quarter of the fourth century, would be appropriate. This accords with the style of Attic relief sculpture at

1. The J. Paul Getty Museum 72.AA.120. H: 139 cm; W: 39 cm. Published in Jiří Frel, *Sculpture: Greek Originals*, vol. 1 of *Checklist of Antiquities in The J. Paul Getty Museum* (May 1979), 18, no. 67.

2. Ibid.

3. G. M. A. Richter, *The Furniture of the Greeks, Etruscans, and Romans* (London, 1966), 38–43. Note figs. 207, 208, and 219. Archilla's diphros is close to Richter's type 2 and fig. 219.

4. Ibid., 49–52 and figs. 208 and 219, which depict the footstool at a greater angle to the picture plane than seen on the Thrasyinos stele.

5. K. Friis Johansen, *The Attic Grave Reliefs* (Copenhagen, 1951). In this cogent essay on the meaning of the Attic grave reliefs, Johansen presents the idea that these monuments stress the union between the

deceased and their survivors as symbolized by the oft-seen handshake.

6. G. Neumann, *Gesten und Gebärden in der Griechischen Kunst* (Berlin, 1965), 112–115.

7. N. Lascaris, "Morphai Iereōn epi Archaiōn Mnēmeiōn," *Archaiologikē Deltion* 8 (1923), 103–116.

8. Supra, note 1; see also J. Frel, *GettyMusJ* 12 (1984), 74, no. 5.

9. S. Karouzou, *National Archaeological Museum: Collection of Sculpture* (Athens, 1968), 108. See also A. Conze, *Die attischen Grabreliefs* 2 (Berlin, 1893–1922), no. 920, pl. 181.

10. Karouzou (supra, note 9), 108.

11. H. Möbius, *Die Ornamente der Griechischen Grabstelen* (Munich, 1968), 27.



Figure 1. Stele of Thrasynos. Malibu, The J. Paul Getty Museum 72.AA.120.



Figure 2. Grave stele of a priest. Athens, National Archaeological Museum 772.

that time. As C. Karouzos points out, figures carved in relief during the late fifth and early fourth centuries were “tied” to the background plane rather than emerging or separating themselves from the matrix.¹² The figure of Simos on NM 772 is close in style and date to that of Herakles in the Decree relief of 388/87 B.C.¹³

The Getty relief of Thrasynos is a later work by this artist. It must date closer to the mid-fourth century, perhaps to the second quarter of the century when groups of three or more figures began to appear regularly on Attic grave monuments. By this time figures were depicted in slightly higher relief, increasingly detached from, and eventually at an angle to, the picture plane.¹⁴ This mid-century style can be seen on the Decree relief of Lachares of Apollonia which dates to 355/54 B.C.¹⁵ According to style, the Getty relief should date a bit earlier than the Lachares

12. C. Karouzos, “THΛΑΤΤΕΣ ΜΝΗΜΑ: Ein attisches Grabmal im Nationalmuseum, Athen,” *MJb* 20 (1969), 16. For other examples of this stylistic phenomenon see H. Diepolder, *Die attischen Grabreliefs* (Berlin, 1931), pls. 24.2, 25, 32, 33.1, and 33.2.

13. H. K. Susserott, *Griechische Plastik des 4. Jahrhunderts vor Christus* (Frankfurt am Main, 1938), 47 n. 73., pl. 2.3. See also R. Binnebossel, *Studien zu den attischen Urkundenreliefs des 5. und 4. Jahrhunderts* (Kal-



Figure 3. Grave stele of Sime. Malibu, The J. Paul Getty Museum 77.AA.89.



Figure 4. Attic grave stele. Athens, Kerameikos Museum P284.

relief, but it no doubt belongs to the second quarter of the fourth century B.C.

In 1971 the Getty Museum acquired another Attic grave relief, which is in fairly good condition (fig. 3).¹⁶ Depicted on this stele of Pentelic marble is a woman seated on a klismos,¹⁷ with her feet resting on a footstool. As usual, she wears a chiton with a himation covering her head. She shakes hands with a short, bearded man, and emerging from the background are two oversize figures: a woman in profile and a younger man in frontal pose. Above the heads and within the epistyle is inscribed the name ΣΙΜΗ.

In the Kerameikos Museum in Athens there is a three-figure Attic grave relief (fig. 4) by the same sculptor who carved the Getty relief of Sime.¹⁸ The Kerameikos stele is in rather poor condition, with a worn and cracked surface, and it has been reconstructed from two fragments. Within

the almost worn-away pediment would have been a mourning siren flanked by her two sisters. Figures in the relief field include a woman wearing a chiton and a himation, seated on a diphros with a footstool below. She shakes hands with a young man, and between these two figures is a frontally posed woman in lower relief who places her hand to her cheek in a gesture of mourning or sadness.¹⁹

The similarity between the Getty and Kerameikos stelai is evident in the straight profiles of the seated women. In both, the hair is pulled back from the forehead in thick, wavy streams. The cloaks resting far back on the heads of the women fall in a vertical line from head to waist. In a rather sharp angle, both mantles are pulled across the laps of the seated women. And as Dr. Frel notes,²⁰ the male figure to the right on the Getty stele is the "same" male figure standing to the right on the Kerameikos relief,

denkirken, 1932), 48, no. 25.

14. Diepolder (supra, note 12), pls. 39.1, 42.1, 44, 45.1, and 45.2.

15. Susserott (supra, note 13), 56–58 and pl. 4.2; Diepolder (supra, note 12), fig. 10; Binnebossel (supra, note 13), 56, no. 41.

16. The J. Paul Getty Museum 71.AA.89. H: 132 cm; W: 72 cm. See Frel (supra, note 1), 21, no. 82.

17. Richter (supra, note 3), 33–37, figs. 174–177, 189.

18. Kerameikos Museum P284. H. Reimann, *Die Sculpturen vom 5. Jahrhundert bis in Römische Zeit*, vol. 2: *Kerameikos Ergebnisse der Ausgrabungen* (Berlin, 1940), 9–11, no. 15.

19. Neumann (supra, note 6), 136–140.

20. Noted by Dr. Frel in conversation with the author.

although on the Getty stele the figure has a beard.

The Kerameikos relief must date to at least the mid-fourth century, more likely to the third quarter of the century.²¹ The Getty relief of Sime must be a later work by this artist because the larger family groups with four or more figures appear with greater frequency in the later third and fourth quarters of the century.²² A date of 340–320 B.C. may be proposed for the Sime stele. This takes into account the tender gesture of the standing woman, who touches the chin of the bearded man. Such gestures appear most frequently on stelai dating to the third and early fourth quarters of the century. The most notable known stele with this characteristic is the Stele of the Grand Farewell,²³ which certainly was an inspiration to the sculptors of later fourth-century grave reliefs in general and to the Sime sculptor in particular.

In this later fourth-century period, Attic grave stelai achieved a greater emotional quality, as evidenced by figures that literally reach out and touch one another or gaze at each other with rapt expressions.²⁴ The stele of Sime is a good example of this trend, which corresponds to developments in other areas of Greek sculpture and paves the way for the greater emotionalism of Hellenistic art.

In carving style the Getty relief is marginally more fluid and the faces less coarse than those of the Kerameikos stele. Perhaps this is due to the artist's greater maturity, as he produced the Sime stele later in his career. Neither stele, however, is of exceptional quality.

Nonetheless, these two reliefs, along with the better quality Getty Thrasynos stele and its counterpart NM 772, are important examples of the modest grave decoration sought by the majority of fourth-century Attic patrons.

City College of San Francisco

21. Johansen (*supra*, note 5) 42–44; Diepolder (*supra*, note 14), 41–50.

22. A. Conze, *Die attischen Grabreliefs* 1 (Berlin, 1893–1922), no. 304, pl. 72; no. 337, pl. 85; no. 359, pl. 89; no. 410, pl. 97; no. 411, pl. 98; no. 413, pl. 99.

23. Athens, National Archaeological Museum 870; Karouzou (*supra*, note 9), 109; Conze (*supra*, note 22), no. 320, pl. 78; Diepolder (*supra*, note 12), 50, pl. 47.

24. See also Conze (*supra*, note 22), no. 150, pl. 43, and the stele from Athens illustrated in *Archaeological Reports* 1979–1980, 8, fig. 10.

Ein Bronzebecken in Malibu

Michael Pfrommer

Wenige Phänomene behindern die Rekonstruktion des späthellenistischen und frühkaiserzeitlichen ornamentalen Repertoires mehr als die Neigung des Kunsthandwerks dieser Zeit, weitaus ältere Vorbilder aufzugreifen. Auf dem Feld der Metallgefäße gilt dies vor allem für den Bereich der Gefäßformen, bei denen sich zumindest bereits seit dem zweiten vorchristlichen Jahrhundert in steigendem Maße Rückgriffe auf das klassische und frühhellenistische Repertoire vermerken lassen.¹ Zitiert wurden hierbei nicht nur ältere Gefäßformen sondern auch Gefäßdekorationen.² Zu diesen Gefäßen stellt sich auch ein Bronzebecken des J. Paul Getty Museums, das hier erstmals vorgestellt werden kann (Abb. 1a–f).³

DIE BECKENFORM

Das bronzene Becken mit abgesetzter Schulter von 40,7 cm Durchmesser und einer Höhe von 11,8 cm besaß ursprünglich Fuß und Henkel, deren Lötspuren noch gut erkennbar sind (Abb. 1b, 1c:B). Ob allerdings ursprünglich Henkel vorgesehen waren, ist im Gegensatz zu dem Fuß nicht gänzlich zu sichern. Ein Fuß ist für die ursprüngliche Konzeption allein deshalb zu fordern, da der ansonsten sorgfältig gearbeitete Blattkelchdekor des Beckenkörpers keinerlei Zentralmotiv wie etwa eine Rosette erkennen läßt, sondern gänzlich unbestimmt im Zentrum ausläuft

(Abb. 1b). Somit war von vorneherein vorgesehen, das Becken auf einen Fuß zu stellen, und die Ausarbeitung der Dekoration des Beckenzentrums erschien überflüssig.

Wie der Fuß wurden auch die Henkel einfach über die Nymphaea Nelumboblätter des Kelches gelötet, ohne auf diese in irgendeiner Weise Rücksicht zu nehmen (Abb. 1b). Wie die Lötspuren erkennen lassen, saßen die Henkel allerdings reichlich schräg, so daß man aufgrund dieser wenig sorgfältigen Arbeit mit einigem Vorbehalt auf eine spätere Ergänzung schließen könnte. Da Befestigungsspuren etwaiger älterer Henkel nicht zu erkennen sind, könnte das Becken unter Umständen ursprünglich henkellos gewesen sein. Einzuwenden ist allerdings, daß vergleichbare Gefäße meist Henkel tragen (Abb. 2, 3). Es kann deshalb nicht ausgeschlossen werden, daß die wenig akkurat angelöteten Henkel nicht doch bereits von Anfang an an dem Becken befestigt waren.

Die Verwendung gehenkelter Becken dieser und auch geringerer Größe ist bei Symposien bereits für die vorhellenistische Zeit bezeugt.⁴ Verwendet wurden sie wahrscheinlich zumindest teilweise als Wasserbehälter und nicht als Mischgefäße.⁵ Beispiele mit eierstabgeschmückter Mündung sind bereits im 4. Jahrhundert v. Chr. bekannt, doch sind diese in der Regel ohne Schulter gebildet,⁶ auch wenn der hochsitzende Schulterabsatz bereits gelegentlich

Die Anregung zu diesem Beitrag ergab sich anlässlich eines vom J. Paul Getty Museum großzügigerweise ermöglichten Forschungsaufenthaltes in Malibu. Für Unterstützung verschiedenster Art ist der Verfasser vor allem J. Frel und A. Houghton sowie J. R. Bianchi, P. O. Harper, M. Jentoft-Nilsen, K. Manchester, K. Parlasca und M. True verpflichtet. W. Schiele gilt mein besonderer Dank für die Neuaufnahmen von Abb. 6 und 7, die von Nusin Asgari in liberalster Weise gestattet wurden.

Die Abkürzungen folgen im wesentlichen den Siegeln des AJA. Verwendet wird weiterhin: Pfrommer, Studien = M. Pfrommer, "Studien zu alexandrinischer und großgriechischer Toreutik frühhellenistischer Zeit." Archäologische Forschungen, 16 (Berlin, im Druck).

Abbildungsnachweis: Abb. 1a–c Photos J. Paul Getty Museum. Abb. 1d–f, 4, 5b, 11, 12 vom Verfasser. Abb. 2 nach F. Petrie, *Stone and Metal Vases* (London, 1937), Nr. 116, Taf. 43 (Umzeichnung). Abb. 3 Photo Boston, Museum of Fine Arts. Abb. 5a Photo New York, The Metropolitan Museum of Art. Abb. 6 Neg. DAI, Istanbul, R.23164 (Photo W. Schiele). Abb. 7 Neg. DAI, Istanbul, R.23213 (Photo W. Schiele). Abb. 8 Photo Brooklyn Museum. Abb. 9 nach Vorlage von K. Parlasca. Abb. 11 Neg. DAI, Athen, 75/623.

1. Man vgl. zu diesem Phänomen: M. Pfrommer, *GettyMusJ* 11

(1983), 135–146; sowie Pfrommer, Studien.

2. Zu einem möglicherweise mit figürlichem Dekor kopierten Kanenpaar vgl.: M. Pfrommer, *GettyMusJ* 11 (1983), 142–146.

3. Inv. 80.AC.84 (anonymous donation). Für die Publikationserlaubnis bin ich J. Frel und A. Houghton zu großem Dank verpflichtet.

4. Die formale Entwicklung griechischer Becken kann hier nicht untersucht werden. Zu Metallbecken vgl. man etwa: E. Pernice, *Gefäße und Geräte aus Bronze*. Die hellenistische Kunst in Pompeji, Bd. 4 (Berlin, 1925), 10ff.; M. J. Milne, *AJA* 48 (1944), 26–63; W. Fuchs, *Boreas* 1 (1978), 114, Taf. 20,2–3; M. Pfrommer, *JdI* 98 (1983), 238, Anm. 16 und 17 (jeweils mit Literatur).

5. Zu kleinen Wasserbecken aus der Zeit des zweiten Ptolemäers: Athenaeus, *Deipn.* V.197b.

6. Aus dem Schatz von Borowo in Bulgarien. Historisches Bezirksmuseum Russe II-360: *Gold der Thraker*, Ausstellungskatalog (Köln, München, Hildesheim, 1979), 146, Nr. 291, Abb. S. 33. Aus dem Kurdžipskij Kurgan, Südrussland, Tamanhalbinsel: L. K. Galanina, *Kurdžipskij Kurgan* (Leningrad, 1980), 82, Nr. 14, Abb. S. 82; 83, Farbtaf. 8, S. 78.



Abb. 1a. Bronzebecken. J. Paul Getty Museum 75.AC.50.



Abb. 1b. Unteransicht von Abb 1a.



Abb. 1c. Detail von Abb. 1a.

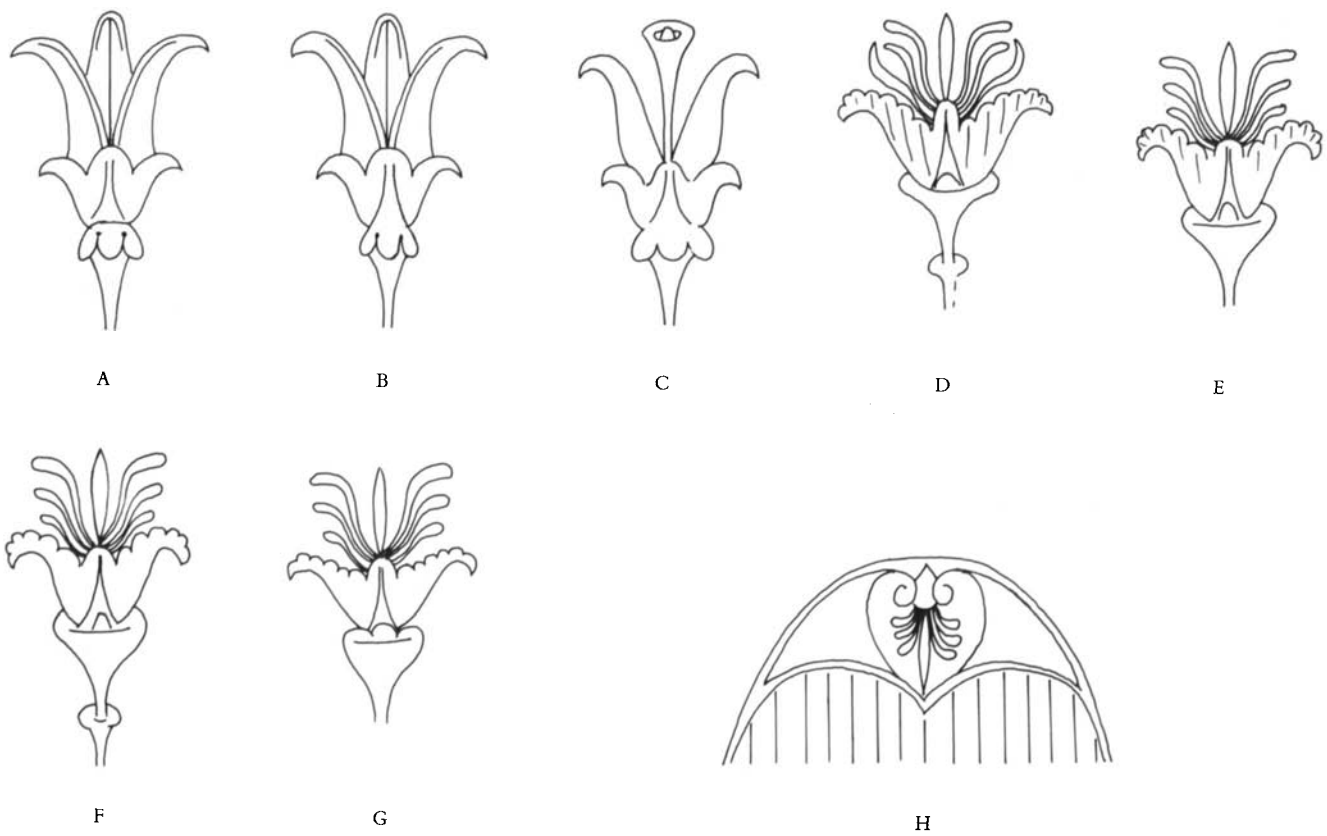


Abb. 1d. Details von Abb. 1a. A–G: Blüten zwischen Blattspitzen. H: Blattspitze.

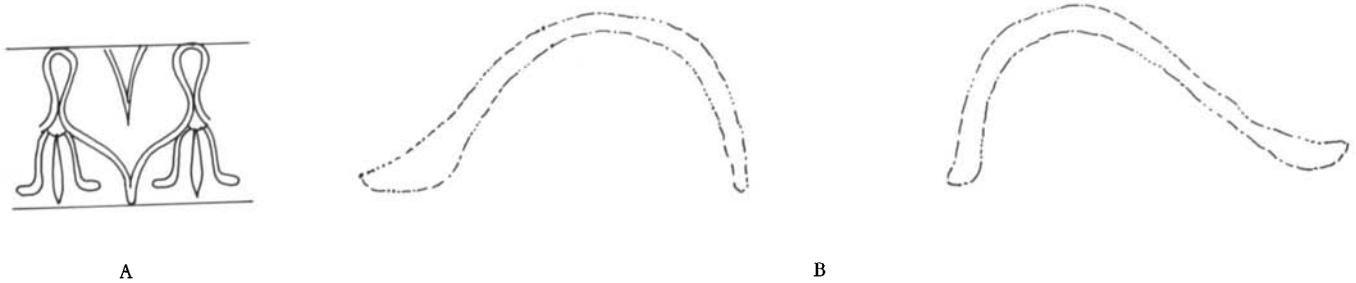


Abb. 1e. Details von Abb. 1a. A: Lesbisches Kymation. B: Lötspuren der Henkel.

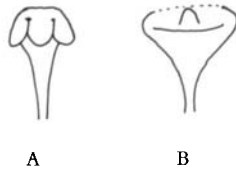


Abb. 1f. Blütendetails von Abb. 1a.

verwendet wird.⁷ Die Variante mit Schulter ist dann anscheinend in hellenistischer Zeit häufiger anzutreffen,⁸ und im 1. Jahrhundert v. Chr. kennen wir Beispiele aus dem ägyptischen (Abb. 2)⁹ wie aus dem meroitischen Raum (Abb. 3).¹⁰ Aufgrund der Lötspuren muß man sich die Henkelattaschen des Malibubeckens ähnlich vorstellen wie an dem meroitischen Fund in Boston—wenn auch in umgekehrter Orientierung. Der Beckentypus selbst läßt sich auch unter den pompejanischen Bronzegefäßen belegen.¹¹ Von der Gefäßform her wird man für unser Beispiel in Malibu einen Ansatz im 1. Jahrhundert vor oder nach Christus befürworten, auch wenn die Gefäßform sicher nicht allzu zuverlässig zeitlich eingegrenzt werden kann.

DAS LESBISCHE KYMATION

Untersucht man das lesbische Kymation auf der Schulter—ein bei einem Becken bislang singuläres Motiv—so fällt zum ersten Mal ein retrospektives Element ins Auge

(Abb. 1c, 1e:A). Das mit relativ hoher Blattspitze und stark geschwungener, gerundeter Kontur gezeichnete Kymationblatt erinnert an Kymation auf frühhellenistischen Bronzehydrien mit 'erzählenden' Attaschenreliefs (Abb. 4).¹² Selbst der für eine Reihe spätklassischer und frühhellenistischer Beispiele so typische Palmettendekor anstelle der Zwischenspitzen ist vorhanden.¹³ Bei einem allzu weitgehenden Vergleich stören jedoch einige Detailformen. Dies gilt zum einen für die schmale und etwas zu kurze Traufspitze des Kymas—bei einem frühhellenistischen Kymation sollte sie breit und stumpf aufstoßen. Zum zweiten ist die innere Blattgliederung—ein spitzwinkliges Dreieck—nicht bis in die Traufspitze hinein hinabgezogen. Diese Eigentümlichkeit teilt das Kyma des Beckens mit dem einer Bronzevase aus dem Iran (Abb. 5a–b).¹⁴ Bei diesem Gefäß des 1. Jahrhunderts v. Chr. ist allerdings die stumpf aufstoßende, hohe Blattspitze frühhellenistischer Kymation ebenso aufgenommen wie auch die Linienführung des Umrisses (Abb. 5b:B).

Da beide Gefäße nicht nur in etwa vergleichbare Kymation aufweisen, sondern auch verwandten Blattkelchdekor, muß die Datierung der Bronzevase kurz begründet werden. Auf die italisierenden Blütenformen des Dekors, die sich aus dem italisch geprägten makedonischen Repertoire der hellenistischen Staatenwelt erklären, habe ich an anderer Stelle verwiesen.¹⁵ Den Hals der New Yorker Vase schmückt ein

7. Thessaloniki, Archäologisches Museum B 133, aus dem Grab B von Derveni: *Treasures of Ancient Macedonia* (Athen, 1978/79), 67, Nr. 223, Taf. 36; M. Andronicos, "Greece and Italy in the Classical World," *Acta of the 11th International Congress of Classical Archaeology* (London, 1979), 45, Taf. 9b.

8. Becken der Gnathiagattung: Sammlung des Archäologischen Instituts der Universität Tübingen Inv. 818: C. Watzinger, *Die griechischen Vasen des Archäologischen Instituts in Tübingen* (Tübingen, 1926), 189f., Nr. 49, Taf. 49; Lecce, Museo Provinciale "Sigismondo Castromediano": L. Forti, *La Ceramica di Gnathia* (Neapel, 1965), 77, Taf. 25e.

9. Aus Abydos: F. Petric, *Stone and Metal Vases* (London, 1937), 30, Nr. 116, Taf. 43. Nach dem zugehörigen tiefen Sieb (ebenda 30, Nr. 113, Taf. 43) sicherlich erst späthellenistisch. Ähnlich tief gebildet ist ein Sieb aus Arcisate, jetzt in London, British Museum: D. E. Strong, *Greek and Roman Gold and Silver Plate* (Ithaca, New York, 1966), 116, Taf. 34 links.

10. Boston, Museum of Fine Arts 24.979, aus Meroë: M. B. Comstock und C. C. Vermeule, *Greek, Etruscan and Roman Bronzes in the Museum of Fine Arts, Boston* (Greenwich, New York, 1971), 335–336,

Nr. 472, mit Abb. Das lesbische Kymation des Fußes folgt Vorbildern des mittleren 3. Jahrhunderts. Man vgl. etwa ein gemaltes Kyma auf einem Altar aus der Zeit des dritten Ptolemäers: G. Grimm, "Alessandria e il mondo ellenistico-romano," in N. Bonacasa und A. di Vita, Hrsg., *Festschrift A. Adriani*, Bd. 1 (Rom, 1983), 70ff. Taf. 8.2. Man vgl. weiterhin ein Kymation des Naikos in Didyma: K. Tuchelt, *IstMitt* 23/24 (1973/74), 168, Taf. 74.2. Zu der Datierung des Naikos aufgrund der Entwurfszeichnungen: L. Haselberger, in: *Bauplanung und Bauthorie der Antike*. Diskussionen zur archäologischen Bauforschung, Bd. 4 (Berlin, 1983), 111–119. Zu dem Aktaiontypus im Inneren vgl. man auch eine Gemme in Wien, Kunsthistorisches Museum IX B 339: E. Zwierlein-Diehl, *Die antiken Gemmen des Kunsthistorischen Museums in Wien*, Bd. 1 (München, 1973), 108, Nr. 292, Taf. 50 (zweite Hälfte 1. Jhs. v. Chr.). Das Becken liefert somit für die Konzeption der Gruppe einen zuverlässigen terminus ante.

11. E. Pernice (a.O. Anm. 4), 32, Abb. 42. Der Gefäßtypus ist selbst aus Taxila bekannt: J. Marshall, *Taxila*, Bd. 2 (Cambridge, England, 1951), 419, Nr. 117, Taf. 124 ("Late Shaka-Parthian," also kaiserzeitlich).

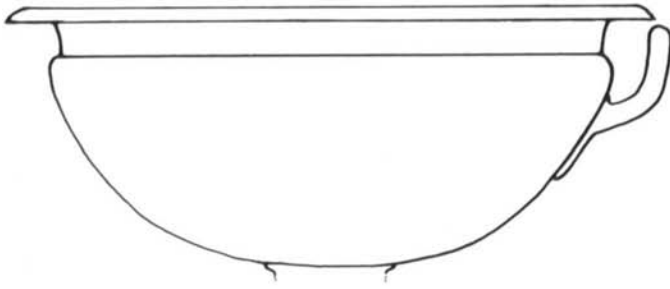


Abb. 2. Skizze eines Bronzebeckens aus Abydos, Ägypten.



Abb. 3. Bronzebecken aus Meroë. Boston, Museum of Fine Arts 24.979. Photo: Museum of Fine Arts.

Netz von 'Zentralkompositionen',¹⁶ die jeweils von vier geschwungenen, diagonal angeordneten, langen, schlanken Akanthusblättern gegliedert werden (Abb. 5b:A).

Zentrale Kompositionen hellenistischer Zeit weisen kaum je vergleichbares Blattwerk auf. Die Verwendung derartiger Akanthusblättchen in Rankensystemen muß als kennzeichnend für die späteleukidische Ornamentik angesehen werden.¹⁷ Nichtsdestoweniger ist mir nur noch eine einzige weitere Dekoration des östlichen Raumes bekannt, bei der ein vergleichbares Netz schlanker Akanthusblättchen den Ornamentaufbau charakterisiert. Es handelt sich um einen späthellenistischen Stoff aus dem im frühen 1. Jahrhundert n. Chr. angelegten Kurgan VI von Noin Ula in der Mongolei.¹⁸ Vergleichbar ist allerdings ausschließlich der Kompositionsaufbau mittels schlanker Akanthusblättchen. In Verbindung mit der Bronzevase kann man sicher sein, daß sich diese Kompositionen aus dem hellenistischen Repertoire Mittelasiens herleiten. Da die griechische Vorherrschaft in diesen Bereichen, ja selbst die Kontrolle über Mesopotamien, im 2. Jahrhundert v. Chr. zusammenbrach, darf man annehmen, daß die Grundzüge dieser Dekorationen noch aus dem seleuki-

dischen Formenschatz entnommen wurden. Aufgrund der Akanthusformen kann die Vase nicht vor der ersten Hälfte des 2. Jahrhunderts v. Chr. entstanden sein. Der Noin Ula-Stoff läßt es sogar angeraten erscheinen, vergleichbare Dekorationen in das 1. vorchristliche Jahrhundert hinabzurücken. Im Auge zu behalten ist allerdings hierbei stets das retardierende Moment rein hellenistischer Dekorationen im parthischen, baktrischen und indoskythischen Bereich. Die hier mitunter entstehenden kunstgeschichtlichen Probleme und Konsequenzen können im Rahmen dieser Studie nicht erörtert werden, doch scheint es so, als habe zumindest in späteleukidischer Zeit das Partherreich den Transfer neuen griechischen Formengutes nicht behindert.

Während somit die Halsdekoration der New Yorker Vase zeitgenössische Dekorationselemente verarbeitet, muß sowohl die Gefäßform selbst wie auch der Blattkelch auf dem Körper als Zitat, ja als Kopie nach einem weitaus älteren Vorbild eingestuft werden. Dies bestätigt etwa eine vorhellenistische Silbervase aus Kırklareli im Archäologischen Museum in Istanbul (Abb. 6).¹⁹

Mit der Bronzevase gewinnen wir somit zumindest

12. Hydrienfuß, Boston 99.472: M. B. Comstock und C. C. Vermeule (a.O. Anm. 10), 301, Nr. 427, Abb. 427. Zu dem Gefäßtypus: E. Diehl, *Die Hydria* (Mainz, 1964), 39ff.; D. v. Bothmer, *Gnomon* 37 (1965), 604f. Zu der frühhellenistischen Datierung dieser Hydrien: M. Pfrommer, *AA* 1980, 539, sowie Ders., *IstMitt* 33 (1983), 86 mit Anm. 33.

13. Zu diesem Motiv: M. Pfrommer, *AA* 1980, 540. Man vgl. auch die hier in Anm. 10 und 14 zitierten Gefäße.

14. New York, The Metropolitan Museum of Art (Near Eastern Dept.) 66.235: P. Harper, A. Oliver Jr., N. Scott und Ch. Lilyquist, *BMAA* (N.S.) 29 (1970/71), 319, Abb. S. 319 Mitte; M. Pfrommer, *JdI* 97 (1982), 188, Abb. 24. Für die Korrektur meiner Skizzen und die Abbildungserlaubnis bin ich P. O. Harper zu großem Dank verpflichtet.

15. Pfrommer, *JdI* 97 (1982), 188, Abb. 24.

16. Zu dem Prinzip der Zentralkomposition als makedonisches Element im hellenistischen Repertoire: Pfrommer, *Studien*.

17. Zu diesem Problem wird der Verfasser bei der Behandlung hellenistischer Silbergefäße des J. Paul Getty Museums in einer kommenden Publikation Stellung nehmen.

18. Zu dem Stoff in der Eremitage in Leningrad: S. I. Rudenko, *Die Kultur der Hsiung-Nu und die Hügelgräber von Noin Ula* (Bonn, 1969), 91ff., Abb. 71, Taf. 57 und 58. Zur Datierung des Kurgans ebenda S. 20.

19. Istanbul, Archäologisches Museum 294: A. Joubin, *Bronzes et Bijoux: Musée Impérial Ottoman, Catalogue sommaire* (Constantinople, 1898), 32, Nr. 175; D. E. Strong (a.O. Anm. 9), 217; Pfrommer, *Studien*, KBk 44 (mit Vergleichen). Die Flaschenform ist auch in der frühptolemäischen Fayencekeramik belegt: Athen, National Museum 1922: H. Wallis, *Egyptian Ceramic Art. The MacGregor Collection* (London, 1898), 81, Abb. 173; A. Greifenhagen, *AA* 84 (1969), 54; Pfrommer, *Studien*, KBk 53. Im achämenidischen Repertoire kennen wir Flaschen mit gerundetem Boden ohne Fuß: M. Pfrommer, *JdI* 98 (1983), 276 mit Anm. 208. Verwandt sind die bekannten persischen Amphorenhyta, die im Gegensatz zu den Flaschen häufig stehen können. Als Beispiel vgl. man etwa: P. Amandry, *AntK* 2 (1959), 39, Taf. 20,3. Es ist somit nicht ausgeschlossen, daß im Iran auch henkellose, flaschenartige Vasen mit Standfläche existierten.

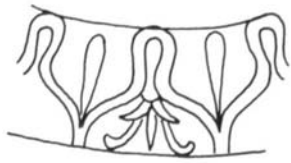


Abb. 4. Kymation auf dem Fuß einer Bronzehydria.
Boston, Museum of Fine Arts 99.472.

einen ungefähren Terminus für das lesbische Kymation des Malibubeckens. Für einen Ansatz im 1. Jahrhundert v. Chr. spricht auch die Verwendung vergleichbarer, gerundeter Kymationen mit langen Blattspitzen am Mazaeus- und Mithridatestor in Ephesos.²⁰

DER BLATTKELCHE

Der den Gefäßkörper schmückende Kelch des Beckens ist zweischichtig gebildet und nimmt ebenfalls weitaus ältere Vorbilder auf. An den Blättern erkennt man nach vorne überfallende Spitzen, wobei die Traufspitzen der äußeren Reihe noch zusätzlichen Palmettendekor tragen (Abb. 1c, 1d:H).

Wie an anderer Stelle gezeigt wird, leiten sich diese als Nymphaea Nelumbo bezeichneten Blattkelche aus dem vorhellenistischen Formenschatz Ägyptens ab und fanden spätestens im 5. Jahrhundert sogar Eingang in das achämenidische Repertoire.²¹ Mit dem persischen Großreich gelangten diese Dekorationen nach Kleinasien, ja selbst in das kurzzeitig achämenidischer Kontrolle unterworfenen Thrakien. Auch nach dem Ende der Perserherrschaft in diesem Bereich lassen sich in Thrakien noch gelegentlich Kelche dieser Art nachweisen, wie etwa die bereits zitierte Silbervase aus Kırklareli bezeugt (Abb. 6). Die Bestattung selbst datiert in das mittlere 4. Jahrhundert v. Chr.²² Wie bei dem Malibubecken sind auch bereits die überfallenden Blattspitzen nur zeichnerisch angedeutet.

Auch nach dem Ende des Achämenidenreiches hielt sich dieser ursprünglich ägyptische Dekor im Repertoire kleinasiatischer Toreuten, wie ein Silberbecher des späten 3. oder

20. W. Alzinger, *Augusteische Architektur in Ephesos* (Wien, 1974), 83, Abb. 136 (etwas eckiger mit abweichender Binnengliederung). Den Kymationen der Metallgefäße unmittelbar vergleichbar ist ein Kyma auf einem Gipsabguß nach späthellenistischem Original aus Ägypten, Louvre MND 195: G. M. A. Richter, *AJA* 62 (1958), 372, Taf. 91, 17. Trotz des hochhellenistischen Pathos spricht die relative Faltenarmut der Gewänder auf dem Abguß meines Erachtens doch eher für einen etwas jüngeren Ansatz des Originals.

21. Pfrommer, Studien.

22. S.O. Anm. 19. Zur Datierung vgl. man Pfrommer, Studien.

23. Istanbul, Archäologisches Museum 6892: N. Firatlı, *AJA* 69 (1965), 366f., Taf. 96, Abb. 13.

24. Silberbecher, London, British Museum 1901.12–16.1: H. B. Walters, *Catalogue of the Silver Plate in the British Museum* (London, 1921), 4, Nr. 11, Taf. 3; C. Reinsberg, *Studien zur hellenistischen Toreutik* (Hil-

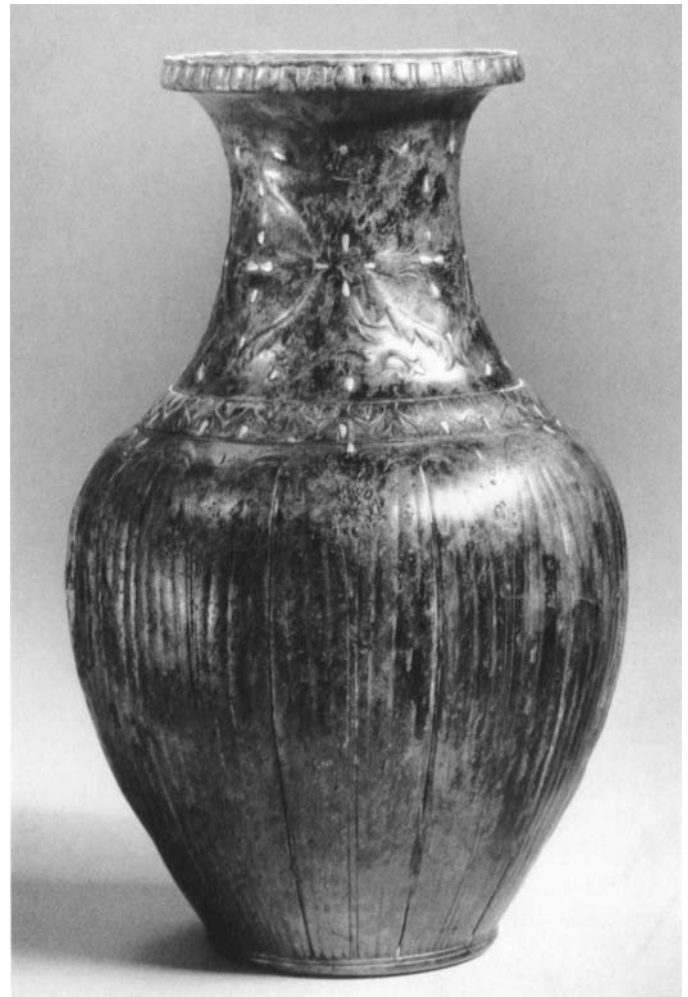


Abb. 5a. Bronzervase aus dem Iran. New York, The Metropolitan Museum of Art 66.235. Photo: The Metropolitan Museum. Gift of H. Dunscombe Colt, Jr., 1966.

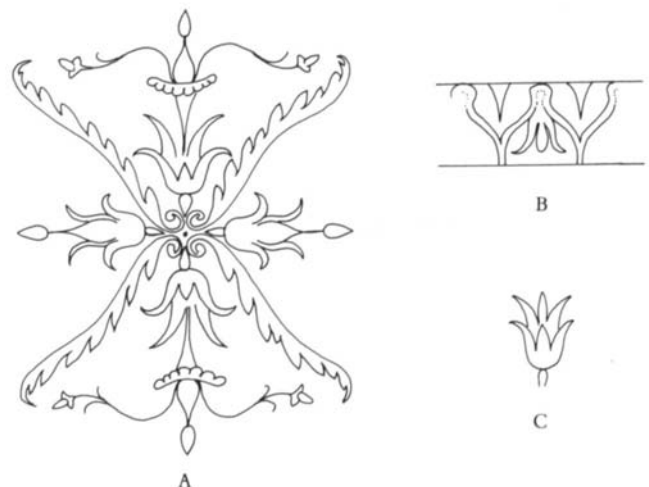


Abb. 5b. Details von Abb. 5a. A: Kompositionsskizze des Halsdekors. B: Lesbisches Kymation. C: Blüte zwischen Blattspitzen des Kelches.



Abb. 6. Silbervase aus Kırklareli. Istanbul, Archäologisches Museum 294.

früheren 2. Jahrhunderts aus Bithynien bestätigt (Abb. 7).²³ Der Kelch ist hier allerdings sehr summarisch ausgeführt und ohne überhängende Blattspitzen gebildet.

Während sich in vorhellenistischer Zeit durchaus Beispiele mit kleinen Blüten zwischen den Blattspitzen zitieren lassen,²⁴ sind, anders als bei dem Malibubecken, die

desheim, 1980), 37 und 40 (erste Hälfte des 3. Jhs. v. Chr.). Entgegen der oftmals vorgetragenen ptolemäischen Datierung gehört der Becher in die vorhellenistische Zeit: Pfrommer, Studien, KBk 61.

25. New York, The Brooklyn Museum 55.183: The Brooklyn Museum, Brooklyn, New York, *Five Years of Collecting Egyptian Art*, Ausstellungskatalog (Brooklyn, New York, 1956), 44, Nr. 51, Taf. 75; A. Oliver Jr., *Silver for the Gods*, Ausstellungskatalog (Toledo, Ohio, Toledo Museum of Art, 1977), 41, Nr. 11, mit Abb. Zur Datierung vgl. man Pfrommer, Studien, KaB A 48 (mit Literatur).

26. Kairo, Ägyptisches Museum JE 36460: K. Parlasca, *JdI* 70 (1955), 144–145, Abb. 7; G. Grimm und D. Johannes, *Kunst der Ptolemäer- und Römerzeit im Ägyptischen Museum Kairo* (Mainz, 1975), 3 und 26, Nr. 59, Taf. 99; Pfrommer, Studien, KBk 60. Die Abbildung nach einer freundlicherweise von K. Parlasca zur Verfügung gestellten Photographie.

27. "Falsch herum" auch bei einem Silberbecher im Toledo (Ohio)

Traufspitzen stets ohne Dekor belassen. Allenfalls die Mittelrippe des Blattes wurde gelegentlich angegeben (Abb. 6). Der Schritt zu einer ornamental verzierten Traufspitze vollzog sich dann in ptolemäischen Werkstätten. Das früheste mir bekannte Beispiel einer derartigen Dekoration findet sich auf einem ptolemäischen Silberbecher des mittleren 3. Jahrhunderts im Brooklyn Museum (Abb. 8).²⁵

Bereits ein Kairiner Bronzebecher des 2. Jahrhunderts zeigt aufwendig gestalteten Traufspitzendekor, der in seiner Komplexität ebenso über den Kelch des Beckens hinausgeht wie in der Perlung der Blattränder selbst (Abb. 9).²⁶

Das Bronzebecken im J. Paul Getty Museum überliefert somit in Kopie eine Entwicklungsstufe der dekorierten Traufspitze, die uns an originalen Beispielen des 3. Jahrhunderts bisher nicht erhalten ist. Den zeitlichen Rahmen für die zugrunde liegende Dekoration stecken die Becher in Brooklyn (Abb. 8) und Kairo (Abb. 9) ab. Das Vorbild muß älter sein als das Kairiner Bronzegefäß. Ein Ansatz im mittleren 3. Jahrhundert erscheint ebenso möglich wie eine Datierung in die zweite Jahrhunderthälfte. Es verdient hier immerhin Beachtung, daß sich im 3. Jahrhundert auch die formalen Prototypen des lesbischen Kymations nachweisen ließen, so daß die Möglichkeit im Auge behalten werden sollte, daß die gesamte Dekoration des Beckens—vielleicht sogar die Gefäßform (?)—auf ein Vorbild frühhellenistischer Zeit zurückgeht.

Bemerkenswert ist schließlich noch, daß das Malibubecken als einziges bekanntes Beispiel die 'gefüllte Blattspitze' in der richtigen Orientierung zeigt (Abb. 1d:H). Da die Traufspitze überhängt, sind auch die Palmetten auf den Kopf gestellt. Trotz des ornamental Motivs finden wir hier ein Eingehen auf die Tektonik des Kelches, das wir an anderen Dekorationen dieser Art vergebens suchen.²⁷

Das Malibubecken bildet absolutchronologisch gesehen keineswegs das jüngste Beispiel derartiger Kelchdekorationen. Eine goldene Lampe aus Pompeji gehört bereits der frühen Kaiserzeit an,²⁸ und eine Bronzekanne in Athen mag noch später zu datieren sein (Abb. 10).²⁹ Auch bei diesem Gefäß stand sicherlich eine ältere Dekoration Pate,

Museum of Art 75.11: Oliver (a.O. Anm. 25), 79, Nr. 43 mit Abb. Pfrommer, Studien, KBk 128.

28. Neapel, Museo Nazionale: Th. Kraus und L. v. Matt, *Lebendiges Pompeji: Pompeji und Herculaneum* (Köln, 1977), 165–166, Abb. 212. Wie sich aus der Gestaltung der Blattränder ersehen läßt, datiert das Original dieser Dekoration mit einiger Sicherheit in das 2. Jahrhundert v. Chr. Man vgl. Megarische Becher aus Delos: F. Courby, *Les Vases Grecs à Reliefs* (Paris, 1922), 390, Abb. 82,7 (oben, die ersten drei Blätter von links).

29. Athen, National Museum: J. P. Oikonomos, *AM* 51 (1926), 92f., Abb. 9–10. (Neg. DAI, Athen 75/622 und 75/623). Zur Datierung des Kannentyps vgl. man: H. U. Nuber, *BerRGK* 53 (Berlin, 1972), 60–61, Abb. 11,2 und 12.



Abb. 7. Silberbecher aus Bolu/Bithynien. Istanbul, Archäologisches Museum 6892.



Abb. 8. Silberbecher aus Ägypten. New York, The Brooklyn Museum 55.183. Photo: The Brooklyn Museum.



Abb. 9. Bronzebecher. Kairo, Ägyptisches Museum JE 36460.



Abb. 10. Bronzekanne. Athen, National Archaeological Museum.

während die Gefäßform selbst fraglos kaiserzeitlich ist.

DER BLÜTENDEKOR

An keinem anderen Detail manifestiert sich sowohl der Kopiencharakter wie auch der Zeitstil der Dekoration so deutlich wie an den Blütenformen. Als Grundkomposition werden durchgehend Stockwerkblüten italischen Typs verwendet.³⁰ Das bedeutet, daß sich die Blüten aus mehreren auseinander hervorwachsenden Einheiten zusammensetzen. Die Lotusblüten oder die akanthusgefaßten Palmetten entwickeln sich jeweils aus kleinen Kelchblüten, die entweder in stilisierter Schrägansicht mit einem Fruchtknoten (Abb. 1d:D–G; 1f:B) oder in Seitenansicht mit hängendem Kelchrand gegeben sind (Abb. 1d:A–C; 1f:A). Es genügt ein Blick auf diese Kelchblüten im Vergleich mit einer spätklassischen oder frühhellenistischen Komposition (Abb. 11),³¹ um zu erkennen, wie weitgehend dieses Motiv bereits an dem Becken stilisiert wurde. Oder liegt hier eher ein gewisses Mißverständnis vor? Da die Ausführung der Ornamentik ansonsten von einer sehr weitgehenden Kenntnis älterer Motive zeugt, möchte ich hier eher eine bewußte Stilisierung sehen, ohne dies jedoch schlüssig beweisen zu können.

Trotz der in Details nicht zu verkennenden Verfremdung sind einige ganz typische Formen des italisierenden, frühhellenistischen Repertoires recht gut getroffen. Dies gilt vor allem für die eine der Blütenkompositionen, die aus der kleinen Kelchblüte erst nach links und rechts zwei Akanthusblätter entsendet, aus denen dann eine Palmette aufsteigt (Abb. 1d:D–G). Wir kennen vergleichbare Kompositionen im frühen Hellenismus, vor allem mit Knospen anstelle der hier verwendeten Palmetten (Abb. 11).³² Dieser Unterschied ist allerdings nicht weiter bedeutsam, da Einzelformen wie Knospen oder Palmetten beliebig austauschbar sind. Wie weitgehend italisches Blütenrepertoire bei der Beckendekoration noch durchschlägt, zeigt die Verwendung einer Palmette italischen Typs (Abb. 1d:D), bei der im Gegensatz zur normalen griechischen Palmette (Abb. 1d:E–G) die Palmettenblätter unterschiedlich orientiert sind.³³

Die gegenüber frühhellenistischen Beispielen weiterentwickelte Ausprägung des Ornaments zeigt sich vor allem in der Umdeutung der erwähnten kleinen, aus den Blüten wachsenden Akanthusblättchen. Der Toreut bildete sie an dem Becken als kleine Blattkelche und nicht mehr als einzelne, von einander isolierte Blätter. Eine Eigentümlichkeit dieser kleinen Kelche liefert schließlich noch einen weiteren Hinweis auf die Herkunft des Beckens. Die Akanthuskelche sind an der Wurzel durch einen Spalt aufgerissen, eine Eigentümlichkeit, die sich anscheinend im seleukidischen Repertoire entwickelte, wie etwa auf einer Silberschale des späten 2. oder frühen 1. Jahrhunderts in Malibu (Abb. 12:A).³⁴ Im einstigen seleukidischen Machtbereich halten sich diese Detailformen noch lange. So findet sich Vergleichbares noch auf frühpalmyrenischen Dekorationen.³⁵

Das Becken dürfte somit aus einer Werkstatt des östlichen Raumes, aus Kleinasien oder aus Syrien stammen. Mit dieser Zuweisung läßt sich auch der Akanthus mit gerundeten 'Zacken' in Einklang bringen, auch wenn das Argument als Beweis allein nicht hinreichend wäre, da gerundete 'Zahnung' auch in anderen Bereichen und Stilphasen der antiken Dekorationskunst zu vermerken ist.³⁶

Ein weiteres Indiz zugunsten einer östlichen Herkunft des Beckens läßt sich schließlich aus dem Aufbau der Lotosblüten (Abb. 1d:A–C) ableiten. Einfache Blüten dieses Typs—gleichgültig ob mit oder ohne eingeschaltete kleine Blüte im Zentrum (Abb. 1d:C)—sind an und für sich chronologisch insignifikant. So begegnen etwa Beispiele mit Blütenfüllung bereits an der Sima des Mausoleions von Halikarnass.³⁷ Ein Detail indes ist bei klassischen Beispielen selten zu belegen: die Dreiteilung des Kelches mit einem Mittelblatt. Vergleichbar ist hier erneut die bereits zitierte Bronzevase aus dem Iran (Abb. 5b:C), die auch eine Lotosblüte mit einem aufwendigen Blütenkelch im Zentrum zeigt (Abb. 5b:A).³⁸ Im Gegensatz zu den Lotusblüten der Bronzevase zeigt der Lotus des Beckens, wie bereits der Akanthus, die Spaltung an der Kelchwurzel (Abb. 1d:E–G).

Bei der Betrachtung des Blütendekors verdient noch ein letzter Punkt Beachtung. Die untersten Kelchblüten sind zum Teil außerordentlich klein und besitzen zum

30. Zur Blütenkomposition: M. Pfrommer, *JdI* 97 (1982), 126, Abb. 1b.

31. Zu der hier als Beispiel abgebildeten Komposition auf einem Stoff des "Philippgrabes" von Vergina vgl. man *JdI* 97 (1982), 145, Abb. 8 (mit Literatur).

32. S.O. Anm. 31.

33. Vgl. M. Pfrommer, *JdI* 97 (1982), 120 mit Anm. 3, Abb. 25 und S. 143–144, Abb. 7d. Bei dem von mir gegebenem Hinweis auf die Ausrüstung Alexanders bei Gaugamela (ebenda 119–120) unterließ mir ein peinliches Versehen. Nicht der Panzer Alexanders stammte aus Sizilien, sondern der Chiton. Der Hinweis wird S. Groeschl verdankt. Die Frage der italischen Palmette wird durch diesen Irrtum nicht tangiert.

34. Die kunstlandschaftliche Einordnung und Datierung der Phiale

und vergleichbarer Gefäße im J. Paul Getty Museum wird in anderem Zusammenhang zu erörtern sein (s.U. Anm. 39).

35. Etwa: H. Seyrig, *Syria* 21 (1940), 315, Nr. 38, Abb. 25 und S. 316, Nr. 41, Taf. 35.

36. Als spätklassisches Beispiel vgl. man etwa eine apulische Situla: H. Sichtermann, *Griechische Vasen in Unteritalien*. 3./4. Bilderheft DAI Rom (Tübingen, 1966), 52 K 75, Taf. 132/3.

37. Mausoleion von Halikarnass: M. Schede, *Antikes Traufleisten-Ornament* (Strassburg, 1909), 35, Taf. IV, Abb. 25 (Blütenfüllung bei Palmetten). Blütenfüllung auf ptolemäischen Gipsabgüssen: C. Reinsberg, *Studien zur hellenistischen Toreutik* (Hildesheim, 1980), 299, Nr. 13, Abb. 21.

38. S.O. Anm. 14.

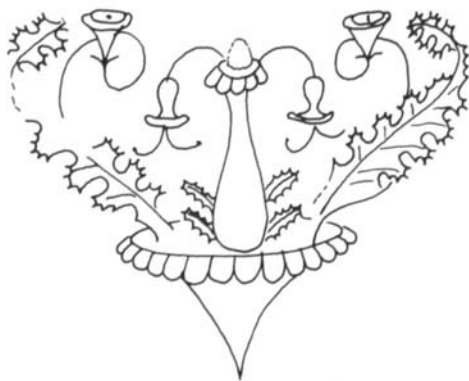


Abb. 11. Blütenskizze eines Stoffes aus dem 'Philippgrab' von Vergina.

Teil nur noch drei hängende Blättchen (Abb. 1d:A–C). Vergleichbare, verkümmerte Bildungen lassen sich in der seleukidischen Toreutik bereits im frühen 2. Jahrhundert belegen (Abb. 12:B).³⁹ Soviel zu sehen ist, findet diese Eigentümlichkeit in augusteischer Zeit Eingang in die römische Ornamentik.⁴⁰

Die Analyse der Blüten deutet somit ebenso wie bereits das lesbische Kymation auf eine Werkstatt im Einzugsbereich seleukidischer Dekorationskunst. Die Verwendung italischer Stockwerkblüten kann dabei nicht überraschen, da mit der Errichtung des Alexanderreiches und seiner Nachfolgestaaten das in beträchtlichem Umfang italisch geprägte makedonische Ornamentrepertoire überall in der hellenistischen Staatenwelt heimisch wurde.⁴¹

ZUSAMMENFASSUNG

Die dem Beckenornament zugrundeliegende 'originale' Dekoration—Blattkelch mit Blüten—ist zweifelsohne der ptolemäischen Ornamentkunst des 3. vorchristlichen Jahrhunderts zuzuweisen. In diese Richtung deutet die Ausführung des Nymphaea-Kelches, und auch die Verwendung italisierender Stockwerkblüten widerspricht dieser These in keiner Weise; denn in der ptolemäischen Ornamentik verwendete man aufgrund der engen Kontakte des Lagidenreiches zu Großgriechenland in noch



A



B

Abb. 12. Rankendetails von Silberschalen. J. Paul Getty Museum. A: 81.AM.84.1. B: 81.AM.84.13.

weitgehendem Maße italische Formen als in den übrigen Bereichen der hellenistischen Welt.⁴²

Wie megarische Becher zeigen, fand das ursprünglich ptolemäische Motiv der ornamentierten Blattspitze spätestens im 2. Jahrhundert v. Chr. Eingang in den allgemein griechischen Formenschatz.⁴³

Im 1. Jahrhundert v. Chr. kopierte eine Werkstatt des östlichen, ursprünglich seleukidischen Raumes die Dekoration, wobei insbesondere bei den Blüten manches Detail auf die Formtradition des 1. Jahrhunderts zurückgeführt werden kann. Ob derartige Rückgriffe mit einer retrospektiven Tendenz in der spätptolemäischen Toreutik selbst in Zusammenhang zu bringen sind, läßt sich vorerst nicht abschätzen.

Daß die Gefäßform ebenfalls als Kopie anzusehen ist, kann zwar nicht ausgeschlossen werden, doch waren vergleichbare Becken gerade im 1. Jahrhundert vor wie nach Christus relativ verbreitet, so daß man das Becken zumindest vorerst als zeitgenössische Gefäßform verstehen sollte.

Im Zusammenhang mit der spätestens seit dem 2. Jahrhundert v. Chr. einsetzenden Kopiertätigkeit toreutischer Werkstätten und der steigenden Beliebtheit älterer Formen und Dekorationen kann es nicht überraschen, daß wir nunmehr retrospektive Tendenzen auch im einstmals seleukidischen Bereich belegen können.⁴⁴

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39. Die hier zitierte Silberschale wird in anderem Zusammenhang vorgestellt (s.O. Anm. 34).

40. Man vgl. etwa die Ara Pacis: G. Moretti, *Ara Pacis Augustae* (Rom, 1948), Taf. 17 (etwa Blüte mit Schwan auf der rechten Seite).

41. Zur Ausbreitung der italisch-makedonischen Ornamentik vgl. man meine Bemerkungen im *JdI* 97 (1982), 119ff.

42. Zu italischen Formen im Ptolemäerreich vgl. ebenda 175ff. sowie

Pfrommer, Studien.

43. Megarische Becher: A. Laumonier, "La céramique hellénistique à reliefs, ateliers ioniens," *EADélos* 31 (1977), Nr. 1238/2033; 1356/2058, Taf. 115.

44. Zu Gefäßkopien s.O. Anm. 1. Im Sinne eines Zitats ist auch die Bronzevasc O. Anm. 14 zu deuten.

Neue Beobachtungen zu den hellenistischen Achatgefäßen aus Ägypten

Klaus Parlasca

Das J. Paul Getty Museum besitzt neben seinen Schätzen antiker Plastik und griechischer Vasen auch reizvolle Kostbarkeiten aus anderen Bereichen des antiken Kunstgewerbes. Zu diesen gehört auch ein 1972 ohne Provenienzangabe aus dem Kunsthandel erworbenes Schälchen aus Achat (Abb. 1a–b).¹ Die zierliche Vase hat einen Umriß, der entfernt an bestimmte Formen der sog. ‘Megarischen Becher’ erinnert. Über der Standfläche schwingt der niedrige Gefäßkörper weit aus; den Abschluß bildet ein glatter, von einer plastischen Leiste abgesetzter Rand. Der optische Eindruck ist erstaunlich verschieden – je nachdem, ob der Becher von außen beleuchtet ist oder ob das Gefäß durch Licht von oben gleichsam von innen heraus leuchtet. In beiden Fällen werden auch unterschiedliche Strukturen des Materials sichtbar. Der Verfasser wurde im Frühjahr 1984 während eines Studienaufenthaltes als ‘Guest Scholar’ des J. Paul Getty Museums auf diese Pretiose aufmerksam. Mit Hilfe neuerer Literatur zu derartigen Gefäßen aus demselben Halbedelstein war es möglich, die früheren Schicksale dieses Schälchens teilweise aufzuklären und wichtige Informationen über seine Herkunft zu ermitteln. Es gehört zu einem Schatzfund, von dem ein weiteres Stück bereits 1960 das Museum of Art and Archaeology der University of Missouri in Columbia, Missouri angekauft hatte.² In der sorgfältigen Veröffentlichung dieses Näpfchens ist neben der älteren Literatur auch das später nach Malibu gelangte Schälchen erstmals abgebildet.³

Wie L. Habachi in dem genannten Beitrag näher ausgeführt hat, gehören diese beiden Achatgefäße zu einem

Fundkomplex, der 1930 in Ägypten, beim Ausbau der Bahnlinie von Koptos durch die Arabische Wüste nach der Hafenstadt Al-Quseir am Roten Meer entdeckt wurde.⁴ Die Mehrzahl, d.h. sechs Stücke des insgesamt mindestens acht Gefäße aus demselben Material umfassenden Fundes, konnte sich damals das Ägyptische Museum in Kairo sichern.⁵ Die beiden anderen, heute in amerikanischen Museen befindlichen Stücke gelangten zunächst in die Privatsammlung König Farouks. Über eventuelle weitere Bestandteile dieses Fundes ist nichts bekannt.

Die Gesamtheit dieses Fundkomplexes erlaubt entgegen verschiedenen früheren Forschermeinungen⁶ die sichere Feststellung, daß wir es mit hellenistischen Arbeiten zu tun haben. Am wahrscheinlichsten ist eine Entstehung in mitelhellenistischer Zeit; eine nähere Datierung ist vorerst allerdings noch nicht möglich. Eine zeitliche Eingrenzung mit Hilfe von Typus und Umriß des Schälchens kann leider nicht geleistet werden, da in demselben Fund Miniaturgefäße ganz unterschiedlicher Form vorkommen. Mit unserem vorsichtigen Ansatz steht die Form des kleinen Bechers jedenfalls nicht in Widerspruch. Auf alle Fälle bereichert diese Kostbarkeit in willkommener Weise unsere Kenntnisse über die Erzeugnisse der betreffenden königlichen Werkstätten Ägyptens.

Die Diskussion über diese Kleingefäße aus Achat erfuhr eine zusätzliche Belebung durch die sensationelle, im Jahre 1970 gemachte Entdeckung eines Gazellenkopfrhytons aus demselben Material im fernen China (Abb. 2).⁷ Dieses bildet das reicher ausgearbeitete Gegenstück zu dem kleinen Kalbskopfrhyton des in der Nähe von Koptos entdeck-

1. Inv. 72.AN.38; H: 3,8 cm; oberer Durchmesser: 9,1 cm; Erstveröffentlichung s. Anm. 3.

2. Inv. 60.12; L. Habachi und J. C. Biers, *Muse* 3 (1969), 29–34, Abb. 1 und 2; H.-P. Bühler, *Antike Gefäße aus Edelsteinen* (Mainz, 1973), 40, Nr. 9, Taf. 3. Eine frühere Fassung derselben Arbeit: “Antike Gefäße aus Chalcedonen,” Dissertation (Würzburg, 1966), 45–46, Nr. 2–7 nur die Objekte des Fundes aus Oberägypten in Kairo.

3. Habachi und Biers (a.O. Anm. 2), 32, Abb. 4; Bühler (a.O. Anm. 2), 40, Nr. 10; A. Oliver Jr., *AJA* 79 (1975), 166 (Erwähnung der Erwerbung durch das J. Paul Getty Museum).

4. R. Engelbach, *Annales du Service des Antiquités de l'Égypte* 31 (1931), 126–127 und 132ff., Taf. 1; Habachi und Biers (a.O. Anm. 2), 30ff., Abb. 3A–F; Bühler (a.O. Anm. 2), 39–40, Nr. 3–8, Taf. 1–2 (S. 8

ist versehentlich von neun Gefäßen die Rede; Nr. 11 seines Katalogs stammt jedoch aus Rom).

5. Ägyptisches Museum, J.E. 55034–55039, s. Anm. 4.

6. So B. Segall, “Tradition und Neuschöpfung in der frühalexandrinischen Kleinkunst,” *WinckProgr*, Nr. 119–120 (Berlin, 1966), 7–8, Abb. 1 und 2 zu zwei anderen Miniaturgefäßen desselben Fundes, mit Datierung in achämenidische Zeit.

7. Hsi-an, Museum der Provinz Shensi; L: 15,5 cm; K. Parlasca, *ArtAsiae* 37 (1975), 280–290, Abb. 1 (mit älterer Literatur); P. O. Harper, *The Royal Hunter: Art of the Sasanian Empire*, Ausstellungskatalog (New York, The Asia Society, 1978), 36, Abb. 5a; G. Grimm, “Orient und Okzident in der Kunst Alexandriens,” *Alexandrien: Kulturbegegnungen dreier Jahrtausende. Aegyptiaca Treverensia* 1 (Mainz, 1980), 19, Taf.



Abb. 1a. Achatschälchen. Seitenansicht. Malibu, The J. Paul Getty Museum, 72.AI.38.

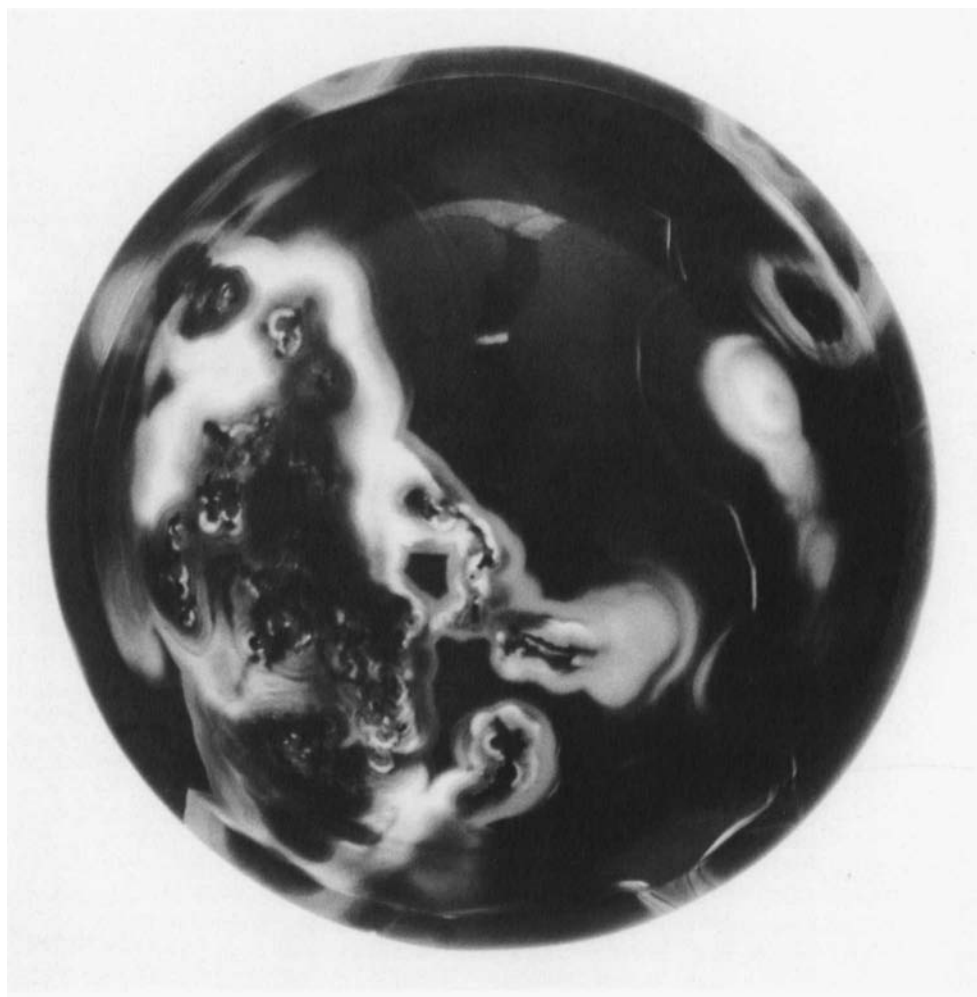


Abb. 1b. Untenansicht von Abb. 1a.

ten Fundes in Kairo.⁸ Der von seinem Ursprungsgebiet ungewöhnlich weit entfernte Grabungsplatz in der chinesischen Provinz Shensi, im Nordosten Chinas, gab Veranlassung zu verlockenden Spekulationen über die näheren Umstände, durch die dieses Rhyton nach Ostasien verschlagen wurde. Literarische Zeugnisse begünstigen die Hypothese, daß dieses Rhyton zum königlichen Schatz der Ptolemäer gehört habe. Wir wissen, daß sich König Mithridates VI. von Pontos den vor den innenpolitischen Wirren des Ptolemäerreiches um das Jahr 88 v. Chr. nach Kos "in Sicherheit" gebrachten Schatz widerrechtlich angeeignet hat.⁹ Es ist ausdrücklich überliefert, daß den Römern im Jahre 65 v. Chr. mit den erbeuteten Reichtümern des pontischen Königs bei der Eroberung seiner Schatzkammer in Talaura auch eine große Anzahl, 'angeblich' 2000, Achatgefäße aus dem Schatz der Ptolemäerkönige in die Hände gefallen ist. Es ist möglich, aber nicht wahrscheinlich, daß die Sieger bzw. Pompejus persönlich einzelne Stücke dieser Beute östlichen Verbündeten oder irgendeinem Fürsten geschenkt haben. Indessen liegt die Annahme näher, daß bereits Mithridates VI. in den Jahren zwischen dem Raub und seiner eigenen, endgültigen Niederlage verschiedene Objekte dieses Schatzes verschenkt hat. Unsere Erklärung geht davon aus, daß solch eine Kostbarkeit nicht als normales Handelsgut anzusehen ist, dessen Auftauchen in China mit den wirtschaftlichen Beziehungen des Ptolemäerreiches bis zum indischen Subkontinent in Verbindung gebracht werden kann.

Meines Erachtens erfährt diese Interpretation eine gewichtige Stütze durch den Nachweis H. Blancks, daß sich die 'Tazza Farnese' in Neapel (Abb. 3a–b),¹⁰ deren ptolemäischer Charakter nie einem Zweifel unterlag, noch im frühen 15. Jahrhundert im Vorderen Orient befunden hat.¹¹ Diese bedeutendste Achatarbeit des Altertums erscheint

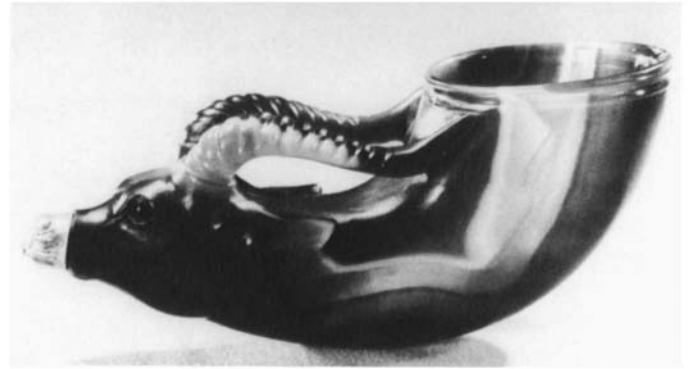


Abb. 2. Gazellenkopfrhyton. Hsi-an, Museum der Provinz Shensi, China. Photo: Archiv des Verfassers.

jedenfalls auf einer persischen Zeichnung dieser Zeit, die in Berlin aufbewahrt wird;¹² der betreffende Künstler muß demnach diese Schale—korrekter wäre die Bezeichnung 'Teller'—in Herat oder Samarkand gezeichnet haben. Bei dem außergewöhnlichen künstlerischen Rang der 'Tazza' und ihrer ausgeprägten, politisch-religiösen Bildsymbolik ist es in diesem Falle erst recht auszuschließen, daß sie im Altertum als Handelsgut nach Asien gelangt ist. Gegen die theoretische Möglichkeit, daß die 'Tazza Farnese' als Geschenk eines der späteren Ptolemäer an den Hof eines seleukidischen oder baktrischen Herrschers des iranischen Großraums gelangt ist, sprechen chronologische Gründe. Als die kaum vor der Mitte des 2. Jahrhunderts v. Chr. datierbare 'Tazza' gearbeitet wurde,¹³ war die griechische Herrschaft im iranischen Hochland und seinen östlichen angrenzenden Gebieten bereits zusammengebrochen. Auch der neuerdings von E. La Rocca eingehend begründete Versuch, die 'Tazza' Kleopatra VII. zuzuordnen, d.h. in die Mitte des letzten vorchristlichen Jahrhunderts zu datieren, steht zu diesem Befund im Widerspruch.¹⁴

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16a; K. Parlasca, *Beiträge Allgemeine und Vergleichende Archäologie* 2 (1980), 297–298, Abb. 1.

8. Bühler (a.O. Anm. 2), 8 und 40, Nr. 8, Taf. 2; K. Parlasca, *ArtAsiae* 37 (1975), 281–282, Abb. 4.

9. Die Quellen bei Bühler (a.O. Anm. 2), 9 und K. Parlasca, *ArtAsiae* 37 (1975), 282; ferner E. Olshausen, "Rom und Ägypten von 116–51 v. Chr.," Dissertation (Erlangen, 1963), 22; M. Gelzer, *Pompejus* (Neuausgabe, München, 1973), 88; E. Will, *Histoire politique du monde hellénistique*, Bd. 2 (Nancy, 1982), 445, 480. Zur Lage von Talaura, wo der Kronschatz Mithridates' VI. erbeutet wurde, vgl. E. Olshausen und J. Biller, *Historisch-geographische Aspekte der Geschichte des Pontischen und Armenischen Reiches*, Bd. 1 (Wiesbaden, 1984), 170 mit weiterer Literatur.

10. Die umfangreiche Literatur ist zusammengestellt in der jüngst erschienenen Monographie von E. La Rocca, *L'età d'oro di Cleopatra:*

Indagine sulla Tazza Farnese (Rom, 1984). Im Zusammenhang mit der Rezeptionsgeschichte des seit der Renaissance im Westen berühmten Kunstwerks sei auf eine Giovanni dei Bernardi (1496–1553) zugeschriebene Bronzenachbildung in New Haven nachgewiesen: Yale University Art Gallery, Inv. 1960.36; *Yale University Art Gallery Bulletin* 26, Nr. 2/3 (Dezember 1961), Abb. S. 18.

11. *AA* 79 (1964), 307–312.

12. Berlin-West, Staatsbibliothek, Handschrift Diez A, fol. 72, zuerst publiziert von E. Kühnel, *KdO* 3 (1959), 75, Abb. 10; Blanck (a.O. Anm. 11), Abb. 1.

13. Zur Forschungsgeschichte im Hinblick auf das Datierungsproblem, vgl. La Rocca (a.O. Anm. 10), 7ff.

14. La Rocca (a.O. Anm. 10), *passim*, aber besonders 91ff. Neuerdings vertritt, W. R. Megow, *JdI* 100 (1985), 455–456, mit anderen Argumenten wieder die frühere Datierung.



Abb. 3a. 'Tazza Farnese.' Vorderseite. Neapel, Museo Nazionale.
Photo: DAI, Rom.



Abb. 3b. 'Tazza Farnese.' Unterseite. Photo: DAI, Rom.

A Greek Scarab with a Centaur in the Getty Museum

Carol Elkins

In September 1984, the J. Paul Getty Museum acquired an Archaic Greek scarab engraved with a centaur on its obverse (figs. 1a–f).¹ The gemstone material is transparent rock crystal quartz of high-grade quality.² Drill holes which pierce the long axis of the scarab were made so that the gem could be attached to a mount, probably a swivel ring of gold or silver.

The condition of the gem is generally good; only slight abrasion appears on the top back of the scarab along the thorax, and there is a small chip at the right side of the clupeus (fig. 1c).³ The surface of the obverse has a number of scratches, and there are some extremely small chips around the edges. The entire gem appears to have been only slightly polished.

The type of abrasion that appears on the scarab back and the scratches on the obverse suggest that the gem was probably worn more often with the intaglio side facing up. During the Archaic period engraved gems were not only worn as objects for personal adornment, but they were often intended for use as signets, or personal seals.⁴ Although the Getty gem does not bear an inscription, which would argue more favorably for its use as a seal,⁵ it does appear to have been worn in such a way that the intaglio device could have been readily used for sealing purposes.

Both the shape of the beetle and the intaglio device are

consistent with other examples that can be dated to the end of the sixth century B.C.⁶ The beetle is slightly humped in profile (fig. 1d), has a ridge carination which extends halfway from the ends of the elytrae to the thorax (fig. 1e), and has an undecorated or plain plinth. The legs are modeled in shallow relief; the leg hairs are unarticulated. The clupeus is incised with four small hatch marks. This type of beetle seems to have been preferred in the second half of the sixth century B.C. John Boardman notes, however, that scarabs in rock crystal are rare, owing to the fact that the transparency of the stone does not easily reveal the details of the carving.⁷ This might explain why the scarab is carved in a summary fashion.

The style of the intaglio device, as well as its engraving technique, is helpful in assigning a more specific date to the gem. The intaglio device on the Getty gem shows a centaur holding a stick in his raised left arm, surrounded by a simple hatched border (fig. 1f). This centaur is actually a combination of the rear body of a horse attached to a male figure, with his legs shown in the conventional kneeling/running position.⁸ The head is shown in profile, and the torso is turned in a three-quarter, almost frontal view. The human part of the centaur bears a striking resemblance to the Herakles type represented on an electrum stater of Cyzicus, which has been dated to 520–500 B.C. (fig. 2),⁹

1. Malibu, The J. Paul Getty Museum 84.AN.177. 22.2 x 15.65 x 11.82 mm; weight: 30.83 carats. Said to have come from Tarentum. I wish to thank Arthur Houghton, Associate Curator of Antiquities, The J. Paul Getty Museum, for his generous assistance and thoughtful comments on the manuscript. Also, I am particularly indebted to Jeffrey Spier of Merton College, Oxford University, for providing his helpful and encouraging views of the subject.

2. Confirmation of exact measurements, weight, and gemstone material was made by the Gemological Institute of America; Gem Identification Report no. 2417131. "High-grade" quartz has limited internal fractures and few gaseous or liquid inclusions.

3. Encrustations of silica/carbonate and iron-rich clay remain at various points on the scarab. The drill holes at either end are conical and slightly offset, each measuring about 9.5 mm in length and 2.2 mm in diameter. Special thanks must be given to Jerry Podany, Conservator of Antiquities, The J. Paul Getty Museum, for providing a detailed condition report of the object and for his continuing support and interest in my research of ancient engraved gem materials. I am also especially grateful to Martha Breen Bredemeyer for her sensitivity and expertise in producing the fine illustrations.

4. G. M. A. Richter, *Engraved Gems of the Greeks and Etruscans*

(London, 1968), 1–4. The introduction provides an account of the use of ancient seals and cites references to ancient authors who also wrote on the subject.

5. This point is argued by J. Boardman in "Greek Gem Engravers," *Ancient Art in Seals*, edited by E. Porada (Princeton, 1980), 110.

6. For a summary of characteristic beetle shapes, see J. Boardman, *Archaic Greek Gems* (Evanston, 1968), 13–15.

7. J. Boardman, *Greek Gems and Finger Rings* (New York, 1970), 375.

8. Boardman (*supra*, note 7), 143–144, under "The Robust Style," describes the characteristics of certain groups that date from the middle to the end of the sixth century B.C. Some of those that he mentions are also shown in the kneeling/running position.

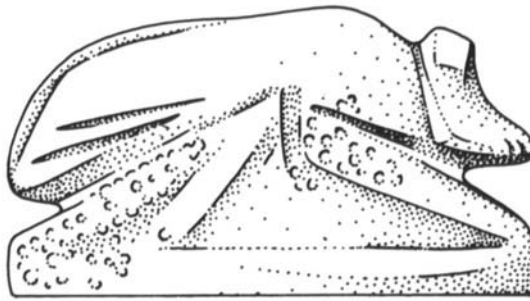
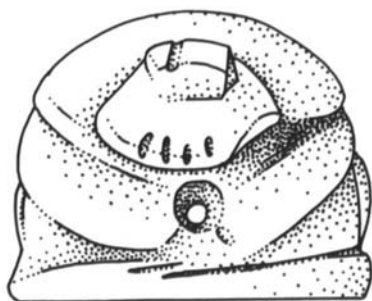
9. G. K. Jenkins, *Ancient Greek Coins* (New York, 1972), 35, fig. 47. For the corpus of related material see H. von Fritze, "Die Elektronprägung von Kyzikos," *Nomisma* 7 (1912), 1–38. The coins have been down-dated slightly by A. B. Brett, *Catalogue of Coins* (Boston, Museum of Fine Arts, 1955), nos. 1387–1570. See also N. Waggoner, *Early Greek Coins from the Collection of Jonathan P. Rosen*, *Ancient Coins in North American Collections* (New York, 1983), no. 502.



Figure 1a. Archaic Greek scarab with intaglio on the obverse. Malibu, The J. Paul Getty Museum 84.AN.177.



Figure 1b. Illustrated view of figure 1. Drawing by Martha Breen Bredemeyer.



Figures 1c-d. Left, illustrated front view of the scarab. Right, illustrated side view of the scarab. Drawings by Martha Breen Bredemeyer.

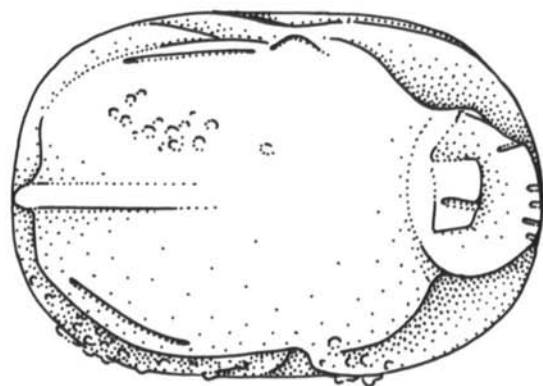


Figure 1e. Illustrated top view of the scarab. Drawing by Martha Breen Bredemeyer.



Figure 1f. Silicone impression of the intaglio.



Figure 2. Electrum stater of Cyzicus. London, British Museum PCG 8.4.



Figure 3. Impression of a chalcedony scaraboid. Photo from J. Boardman, *Archaic Greek Gems* (Evans-ton, 1968), pl. XVIII, no. 269.

and on a chalcedony scaraboid published by Boardman (fig. 3)¹⁰ dated to the same period. The convention for showing the stomach musculature is four drilled circles. It is this similarity of technique that closely links them together.

Several other elements can be compared in the three examples given above. The heads are similar in structure: the eyes and nose are rounded, the beards are pointy and spadelike, and the hairstyle recalls the type found on East Greek kouroi.¹¹ A cap of hair extends down the neck to the shoulders. The waviness of the locks is indicated by a series of small grooves. In each example the artist has attempted to define individual anatomical features. In both gemstones, it is easy to detect the path of the wheel drill as the artist sought to demonstrate his knowledge of the human form: along the chest, the sternum and clavicle are clearly indicated. The swollen trapezium on the line of the shoul-

der is a stylistic convention which places the figure toward the end of the sixth century.¹² The calves of the legs and the biceps of the arms bulge, increasing the sense of tension.

As a motif, the centaur was popular among gem engravers of the sixth century. The mythological half-man, half-horse is usually shown engaged in some aspect of battle. A number of centaur types exist, typical of certain time periods and geographical styles.¹³ Either human or equine forelegs are possible. In certain cases the forepart takes the form of a satyr,¹⁴ and in these examples the narrative is expanded by the inclusion of another figure. A green jasper scarab, now in the Walters Art Gallery, Baltimore, shows a centaur composed of a standing male figure with a horse body attached, fighting a lion (fig. 4).¹⁵ In most cases the arms are raised, holding either a branch or a stone.

A variation closest to the centaur on the Getty gem appears on a cornelian scarab in the Staatliche Münzsamm-

10. Boardman (supra, note 6), 97–98, fig. 269.

11. G. M. A. Richter, *Kouroi* (London, 1920), 133, in the Ptoon 20 Group, describes the structure of the hair: "Short or rolled up at back; only occasionally still hangs down back; divided into wavy strands which generally radiate from a centre at top of skull." See also Richter (supra, note 4), fig. 531.

12. G. M. A. Richter, *Archaic Greek Art* (New York, 1949), 175, discusses the anatomical structure of a marble kouros from Cyprus, now in the British Museum; see F. N. Pryce, *Catalogue of Sculpture in the Department of Greek and Roman Antiquities in the British Museum* (London, 1928), vol. 1, pt. 1, 155, no. B 325. The statue has been dated to 500 B.C., and Richter mentions the swollen trapezius and flowing contours, not only as stylistic conventions of the end of the sixth century

B.C. but also as suggestive of East Greek workmanship.

13. For a list of centaur types on gems of the sixth century B.C., see J. Boardman, *Island Gems* (London, 1963), 54–55 (these are early examples but are similar in pose); also, Boardman (supra, note 6), nos. 34, 35, and 39.

14. Boardman (supra, note 6), 53–58, figs. 107–108, discusses two examples of centaurs with human forelegs but equine feet in his group of "Slim Satyrs"; see also Boardman (supra, note 7), 402, "The Gorgon-Horse Group."

15. D. Buitron, "Greek Jewelry," in *Jewelry, Ancient to Modern* (New York, 1979), 89–90, fig. 268. The scarab is Graeco-Phoenician, probably of early fifth-century date.



Figure 4. Graeco-Phoenician green jasper scarab. Baltimore, Walters Art Gallery 42.124.



Figure 5. Archaic Greek cornelian scarab. Munich, Staatliche Münzsammlung A.1363.

lung, Munich (fig. 5).¹⁶ This centaur is stylistically very similar to that on the Getty gem, taking into consideration the drilling technique, the treatment of the head, and the composition of the intaglio device within the oval frame. In both gems, the heads of the centaurs are reverted and a branch is held in a raised arm. The opposite arm is flexed inward and rests at the hips. The horse rears are rounded. Both have wispy tails, thin hind legs, and delicate hooves.

Although these centaurs are very similar, different engravers appear to have worked on the two gems. The composition of the Munich gem, a centaur with horse forelegs, is conceptually different from the male-figure part on the Getty gem. The Getty centaur is anatomically more detailed and fits more freely into the oval space. The hatched border of the Getty piece is somewhat finer and more recessed to the edges than that on the Munich gem. If a date of 500 B.C. is to be accepted for both, some important distinctions between the two gems should be made.

Comparatively, the Munich centaur is less challenging:

its form is simpler; there is less attention given to anatomical detail; and the device is squeezed into the frame of the hatched border. The gemstone itself is also very small. These characteristics definitively differentiate the two gems. The heads, however, bring them closer together. Both seem to imitate East Greek stylistic conventions. Quite possibly, both gems originated from the same workshop.

The Getty gem, by contrast, is an experiment in new ideas and considerations. The attempt to work in a larger stone of rock crystal anticipates the larger scaraboids of the fifth century B.C. Although the engraver of the Getty gem was not so accomplished as the best of his contemporaries, he was evidently an artist of considerable ability. His combination of forms is not reflected in any other known examples of the same period.¹⁷ Also, this new sense of composition and space anticipates conventions of the Severe Style which were to be picked up and developed by the artists of the following decades.

The J. Paul Getty Museum
Malibu

16. E. Brandt, *Griechische Gemmen von minoischer Zeit bis zum späten Hellenismus* 1, *Antike Gemmen in Deutschen Sammlungen* (Munich,

1968), 56, no. 254.

17. There are no other centaurs of this exact type known on gems.

Eine sasanidische Tonbulle im J. Paul Getty Museum

Heidemarie Koch

Im Jahre 1982 kam eine sasanidische Tonbulle als Geschenk an das J. Paul Getty Museum (82.AD.25). Obwohl das kleine Stück (Abb. 1a zeigt es in Originalgröße) auf den ersten Blick recht unscheinbar ist, bildet es durch seine Siegelabdrücke eine wertvolle Ergänzung zu den bisher bekannten Exemplaren, von denen bisher noch immer nicht eindeutig geklärt werden konnte, welchem Zweck sie wirklich dienten.

Größere zusammenhängende Funde derartiger Tonbullen sind bei zwei Grabungen gemacht worden: in Qasr-i Abu Nasr, das vermutlich an der Stelle des alten Schiras liegt (505 Stücke),¹ und in Tacht-e Suleiman bei dem dortigen großen Feuerheiligtum (200 Stücke);² außerdem sehr viel weniger in Ak Tepe in Turkmenistan (30 Stücke).³ Bedeutendere Sammlungen von Bullen und Siegeln, die jedoch aus Einzelstücken zusammengetragen worden sind, bei denen sich in der Regel die Herkunft nicht mehr feststellen läßt, gibt es im British Museum in London,⁴ in der Eremitage in Leningrad⁵ und im Louvre in Paris,⁶ daneben bei einigen iranischen Privatsammlern.⁷

Welchem Zweck dienten nun solche Tonbullen? Bei dem Stück im Getty Museum kann man deutlich erkennen, daß es nur grob mit den Händen aus einem Tonklumpen geformt worden ist. Die Fingerabdrücke, die sich dem noch weichen Ton eingepreßt hatten, sind auch heute noch zu sehen (sehr deutlich z.B. auf Abb. 1g). Man bemühte sich, dem Tonklumpen eine gerundete Form zu geben, die dann oben und unten flach geklopft wurde, um darauf die Siegelabdrücke anbringen zu können. Offensichtlich wurde der Ton aber um etwas herum geformt. Man kann an der einen Seite in dem gerundeten Rand eine schlitzförmige

Öffnung sehen (Abb. 1b), der auf der gegenüberliegenden Seite eine etwas größere, sich nach oben hin eckig ausweitende (Abb. 1c) entspricht. Da diese Öffnungen relativ flach und leicht eckig sind, könnte es sich um Lederbänder gehandelt haben, die von dieser Tonbulle umschlossen wurden. Möglicherweise befand sich in ihrer Mitte eine Verknotung, die somit gesichert wurde. In anderen Fällen haben sich auch Abdrücke von Kordeln auf den Tonbullen erhalten.⁸ Es wird also deutlich, daß die Tonbullen irgendwelche Schnüre sicherten. Doch wozu gehörten diese Schnüre? Dienten sie zusammen mit den Tonbullen als Siegel von Urkunden? Doch dann wäre erstaunlich, daß sie häufig recht dick und plump sind, also für unsere Vorstellungen wenig passend für Urkunden, die wir uns doch wohl in Form von Papyrusrollen werden denken müssen. Von derartigen Urkunden ist auch in keinem Fall etwas erhalten geblieben. Ein anderer Vorschlag ist, daß die Tonbullen dazu dienten, Warensendungen zu versiegeln⁹ und damit für den Inhalt dieser Sendungen zu garantieren.

Deutlich wird, daß in den Fällen, wo die Tonbullen bei Grabungen im Zusammenhang gefunden wurden, diese ganz bewußt in bestimmten Räumen zusammengetragen und dort mitunter über Jahrzehnte hinweg verwahrt worden waren. Sie mußten demnach einen gewissen Wert besitzen. Wäre das der Fall, wenn es sich um Siegel von Warensendungen handelte? Dann dürften die Siegel doch wohl nach dem Öffnen der Ballen nicht über längere Zeit hinweg ihren Wert oder ihre Beweiskraft behalten.

Doch wenden wir uns zunächst einmal den Siegelabdrücken zu. Nur wenige Tonbullen haben lediglich einen Siegelabdruck, die meisten weisen mehr als drei auf; es gibt

1. R. N. Frye, *Sasanian Remains from Qasr-i Abu Nasr: Seals, Sealings and Coins* (Cambridge, Mass., 1973), hier abgekürzt QAN. Dazu s. auch Ph. Gignoux in *Mémorial Jean de Menasce* (Louvain, 1974), 169ff.

2. R. Göbl, *Die Tonbullen vom Tacht-e Suleiman* (Berlin, 1976), hier abgekürzt Göbl, TS.

3. V. G. Lukonin, *Persia II: From the Seleucids to the Sassanids*. Translated by J. Hogarth (London, 1970), 106, hier abgekürzt Lukonin, *Persia II*.

4. A. D. H. Bivar, *Catalogue of the Western Asiatic Seals in the British Museum, Stamp Seals* (London, 1969), vol. 2, hier abgekürzt Bivar, Cat. Ders., *Corpus Inscriptionum Iranicarum*. Part 3, vol. 4, *Seals and Coins* (London, 1968), vol. 1, hier abgekürzt Bivar, CII.

5. A. Ya. Borisov und V. G. Lukonin, *Sasanidskie Gemmi* (Leningrad, 1963).

grad, 1963).

6. Ph. Gignoux, *Les sceaux et bulles inscrits*. Catalogue des sceaux, camées et bulles Sasanides (Paris, 1978), vol. 2, hier abgekürzt Gignoux, *Catalogue*.

7. Hier sind besonders zu nennen: Sammlung Mohsen Foroughi (R. N. Frye, *Iranica* 8 [1968], 118ff.) und M. A. Pirouzan (Ph. Gignoux in *Monumentum H. S. Nyberg* [AI 6 (1975)], 13ff., pls. I–XXVI). S. auch die Sammlung der American Numismatic Society (G. Gropp, *ANSMN* 19 [1974], 119ff.; dazu auch Ph. Gignoux, *Studia Iranica*, vol. 4, fasc. 2 [1975], 171ff.)

8. S. z. B. Frye, QAN, fig. 32.

9. Lukonin, *Persia II*, 107.



Abb. 1a. Sasanidische Tonbulle. Malibu, The J. Paul Getty Museum 82.AD.25. Originalgröße.



Abb. 1b. Oberer Rand von Abb. 1a.



Abb. 1c. Unterer Rand von Abb. 1a.

aber auch Exemplare mit bis zu 20 oder mehr Abdrücken.¹⁰ Auf dem Stück im Getty Museum sind fünf Abdrücke von Siegeln unterschiedlicher Größe angebracht, die drei größeren auf der leicht geglätteten Oberseite, die beiden kleineren auf dem flachen Rand. So mag schon der Platz der Anbringung einen Hinweis auf die Bedeutung der Besitzer der Siegel geben.

Der kleinste Abdruck (Abb. 1d) ist sehr schlecht erhalten. Durch die ungünstige Anbringung war er wohl schon frühzeitig stark verrieben. Man meint jedoch noch die Reste einer Inschrift zu erkennen, die allerdings nicht mehr zu lesen ist. Sie scheint am Rand um ein ornamentales(?) Mittelmotiv herum umgelaufen zu sein.

Der zweite Siegelabdruck auf dem Rand (Abb. 1e) unterscheidet sich in der Größe kaum von dem ersten. Auch er ist schlecht erhalten. Es sind Reste einer Tamga, eines aus mehreren Teilen zusammengesetzten symbolischen Zeichens, zu erkennen. Derartige Monogramme finden sich recht häufig auf sasanidischen Siegeln, ein genau gleiches ist jedoch bisher nicht publiziert worden (s. Abb. 1f).¹¹ Da eine Inschrift fehlt, läßt sich über den Besitzer des Siegels nichts Näheres sagen. Bei anderen Beispielen gibt es auch um derartige Monogramme herum Inschriften. Sie nennen entweder nur den Namen des Betreffenden oder, wenn sie eine Amtsbezeichnung bringen, den Titel 'Magier';¹² es handelt sich demnach bei einer Reihe von ihnen um die Siegel von Priestern des Zoroastrismus. Andererseits können sie aber auch Privatpersonen gehören.

Der nächstgrößere Siegelabdruck zeigt einen Pegasus, der nach rechts geht (Abb. 1g). Die Spitze seines Flügels ist nach vorn eingerollt; in dieser Art pflegen die Flügel von Pegasoi oder Greifen auch sonst auf sasanidischen Siegeln abgebildet zu sein.¹³ Der Kopf des Pferdes ist nach vorn in Dreiviertel-Ansicht gewandt; auch hierfür gibt es Parallelen.¹⁴ Eine Inschrift ist nicht vorhanden. Auch vergleichbare Stücke, die mit einer Inschrift versehen sind, können keinen Aufschluß darüber geben, von welchen Beamten oder Privatpersonen solche Motive etwa mit Vorliebe gewählt worden sind.

Auf sichererem Boden befinden wir uns dagegen mit den beiden größten Siegelabdrücken auf der Tonbulle im Getty Museum. Sie sind durch Darstellung und Inschrift eindeutig zuzuordnen. Der eine besteht aus einer zweizeiligen

10. Frye, *QAN*, 42; Göbl, *TS*, 19: 241 Bullen mit 1280 Abdrücken, 742 verschiedene Typare.

11. Zu vergleichen wären in etwa Bivar, *CII*, pl. XXII, Nr. 8 (= Bivar, *Cat.*, pl. 28, NE 1; 5. Jh.); Gignoux, *Catalogue*, pl. XLVIII, 10.1b; L, 10.4f; LI, 10.6d.

12. Z. B. Gignoux, *Monumentum H. S. Nyberg* (a.O. Anm. 7), Nr. 2.1, 2.4, 2.7, 2.15. Das Monogramm an sich mag auch schon einen Namen und/oder Titel beinhalten, doch ist die Auflösung dieser Kürzeln sehr schwierig und in vielen Fällen noch ungewiß. Einen Versuch

Inschrift, die oben von vier und unten von fünf Ringen eingefasst wird (Abb. 1h). Die Inschrift wird von rechts nach links gelesen und lautet:

𐭮𐭥𐭥𐭥𐭥𐭥 hwn'n xunān
𐭮𐭥𐭥𐭥𐭥 mgwh magux

Rechts ist vor diese beiden Zeilen noch ein weiterer Schriftzug gesetzt:

𐭮𐭥 r'y rāy

Dieser letztere ist der Name der sasanidischen Provinz Rāy mit der gleichnamigen Hauptstadt, die südlich vom heutigen Teheran liegt. Xunān (das *x* ist wie ein *kh* auszusprechen) war der Name eines Ortes in dieser Provinz. Seine Lokalisierung ist nicht ganz sicher. In Frage käme ein Ort an der Grenze nach Azerbaidjan, der dann wohl als Zollstation für die Waren, die in die Provinz Rāy eingeführt wurden, gedient hätte.¹⁵

Die in der zweiten Zeile folgende Angabe *magux* muß in zwei Teile zerlegt werden, ein *magu* = "Magier" und ein *x*, das als Abkürzung für ein weiteres Wort stehen wird. Als mögliche Ergänzung sind vorgeschlagen worden:

h(wt'y) xwadāy "Herr", was einen "Herren der Magier", also wohl einen Oberpriester ergäbe,¹⁶ oder
h('nk) xānag "Haus", was als "Haus der Magier" zu lesen wäre, womit dann wohl ihre Dienststelle, ihr "Büro", gemeint wäre.¹⁷

Bei der ersten Ergänzung, bei der das Siegel einem bestimmten Beamten, nämlich dem Oberpriester, zugeordnet wäre, würde verwundern, daß dieser niemals namentlich auf einem derartigen Siegel auftritt, weder in diesem Ort noch in den vielen sonst bekannten.¹⁸ Da die anderen Siegel ganz entsprechend angelegt sind, nur daß ein anderer Ort in der ersten Zeile oder eine andere Provinz am rechten Rand genannt wird, dürfen wir doch wohl annehmen, daß es sich um das Siegel einer Dienststelle handelt. Wir können also festhalten, daß die Getty Tonbulle in der Dienststelle, dem Büro, der Magier im Ort Xunān in der Provinz Rāy abgestempelt worden ist.

Der aufwendigste und größte Siegelabdruck auf unserer



Abb. 1d. Siegelabdruck von Abb. 1a, Größe 2:1.



Abb. 1e. Siegelabdruck von Abb. 1a, Größe 2:1.



Abb. 1f. Rekonstruktionszeichnung von Abb. 1e.

Tonbulle zeigt die Büste eines Mannes im Profil nach rechts; eine Inschrift läuft von rechts unten um den Kopf herum nach links unten (Abb. 1i). Leider ist dieser Abdruck auf der Oberfläche stark verrieben, so daß sich Einzelheiten nicht mehr erkennen lassen. Wie fein dieser Abdruck ursprünglich einmal gewesen sein wird, läßt sich nur noch mit Hilfe von vergleichbaren Siegeln rekonstruieren. Heranziehen lassen sich beispielsweise Abdrücke auf Tonbullen von Qasr-i Abu Nasr¹⁹ oder Siegel aus dem

hierzu bietet Göbl, *TS*, pl. 48.

13. Vgl. z. B. Gignoux (a.O. Anm. 7), Nr. 4.12, 5.2, 6.1, 6.4 (Pegasoi) oder Nr. 4.18, 5.15, 6.6 (Greifen); Lukonin, *Persia II*, figs. 82–84 (Pegasoi); Göbl, *TS*, pl. 41, 467–475 (Greifen), pl. 42, 482–500 (Pegasoi).

14. S. bes. Gignoux (a.O. Anm. 7), Nr. 4.12 und 5.2.

15. R. N. Frye, *Iranica* 8 (1968), 129, der sich auf G. Le Strange, *The Lands of the Eastern Caliphate* (Cambridge, England, 1930), 225, und P. Schwarz, *Iran im Mittelalter*, Bd. 5 (Leipzig, 1925ff.), 742, bezieht.

16. Frye, *QAN*, 50: "chief priest (in a town or district)."

17. So schon A. Maricq, *Syria* 36 (1959), 267.

18. S. hierzu besonders Gignoux, *Catalogue*, pl. XXIIff., Rāy: pls. XLIX–LXIV.

19. Ch. K. Wilkinson, *BMAA* 31 (1936), fig. 10 und 8; weiterhin: Gignoux, *Catalogue*, pl. VII, 3.30; XVII, 6.14, 6.16; LXIII, 10.28b; LXXVII, 16.33a; LXXX, 17.10a; A. U. Pope and Ph. Ackerman, *Survey of Persian Art* (London, 1938), 255 F (Berlin, Staatliche Museen), 255 E (Boston, Museum of Fine Arts); Frye, *Iranica* 8 (1968), pl. XXX, 34.



Abb. 1g. Siegelabdruck von Abb. 1a, Größe 2:1.



Abb. 1h. Siegelabdruck aus dem Büro der Magier in Xunān, Größe 2:1.

British Museum in London (Abb. 2).²⁰ Ist auch der Abdruck auf der Tonbulle in Malibu nicht ganz so groß wie der auf dem Stück im British Museum, so ist doch bei beiden die Darstellung durchaus vergleichbar. Beide zeigen einen bärtigen Mann im Profil nach rechts. Auf dem Kopf trägt er eine hohe, mit Perlen besetzte Kappe. Vermutlich war auch bei dem Exemplar in Malibu ursprünglich ein persönliches Zeichen auf der Kappe angebracht. Nach

20. Besonders groß, aufwendig und gut erhalten ist BM 119994 (38 x 46 mm); dem Abdruck im Getty Museum näher kommt, obwohl auch noch größer, BM 119995 (29 x 39 mm), das hier zum Vergleich abgebildet ist; s.a. Bivar, *Cat.*, pl. 3, Nr. AD 2.

21. S.a. P. O. Harper in *QAN*, 67.

22. Heranzuziehen sind *QAN*, Nr. 98 und 123; s. dazu auch Ph. Gignoux, *Mémoires Jean de Menasce* (Louvain, 1974), 174.

23. Dieser Name ist schon aus achämenidischer Zeit (6. Jh. v. Chr.) bekannt, wo er in elamischer und akkadischer Umschrift erscheint; zu

hinten wehen zwei mehrfach gefaltete Bandenden weg. Hinter den Ohren kommt das Haar unter der Kappe hervor und fällt in Lockenreihen bis auf die Schultern herab. Solche langen, gedrehten Locken finden sich nur bei Beamten, die auch derartige Kappen auf dem Kopf haben. Es scheint somit eine für den Berufsstand typische Haartracht zu sein, vielleicht eine bewußt altertümliche.²¹ Als Ohrschmuck trägt der Mann auf dem Londoner Siegel eine dicke Kugel. Ein vergleichbarer Schmuck scheint auch auf dem Abdruck im Getty Museum vorhanden gewesen zu sein.

Den unteren Abschluß der Londoner Büste bildet ein pflanzliches Ornament, das in mehreren Bogen endet. Reste einer solchen pflanzlichen Basis sind auch in Malibu noch zu erkennen. Die Inschrift läßt sich noch recht gut lesen, obwohl auch sie verrieben und leicht beschädigt ist. Sie lautet:

𐎠𐎧𐎡𐎹 𐎧𐎶𐎶𐎶 𐎠𐎶𐎶𐎶𐎶𐎶

d'tplhw 'pzwn Dād-farrox abzōn

Dād-farrox ist der Name des Besitzers des Siegels. Dieser Name ist nur selten belegt.²² Er bedeutet in etwa "Glücks-geschaffen".²³ Abzōn heißt "Wachstum" und ist wohl ein Segenswunsch, der häufig auf sasanidischen Siegeln belegt ist.²⁴

Die Inschrift auf dem Londoner Siegel ist noch länger, hat aber ihre eigenen Schwierigkeiten, da sich vermutlich ein Schreibfehler in ihr befindet;²⁵ der Besitzer des Siegels hieß Ādur-Farrbay.

Zwar hat Dād-farrox auf seinem Siegel keinen Titel, doch läßt sich bei einem Vergleich aller Siegelabdrücke feststellen, daß nur Priester derartige Kappen und lange Locken tragen.²⁶ Somit können wir sagen, daß auch Dād-farrox ein Magier, ein Feuerpriester, gewesen sein wird.

Auf der Tonbulle in Malibu stammen also die beiden größten Siegelabdrücke von einem Magier namens Dād-farrox und von der Dienststelle der Magier im Orte Xunān in der Provinz Rāy. Dort wird vermutlich auch Dād-farrox tätig gewesen sein. Bei den drei kleineren Siegelabdrücken läßt sich nicht feststellen, ob sie ebenfalls von Magiern oder Beamten oder von Privatpersonen stammen. Sie sind jedenfalls von Größe und Ausstattung her bescheidener.

Wann ist diese Tonbulle nun eigentlich entstanden? Zu

der Zeit lautete er *dāta-farnah-, aus dem Griechischen als Δαταφέρνης bekannt.

24. Z. B. Ph. Gignoux, *Mémoires Jean de Menasce* (Louvain, 1974), 184 (Zitate im Glossaire).

25. Bivar, *Cat.*, 49–50. W. B. Henning las: 'twlplnb-g-sx(z/g)n ZY 'twlp(ln)bg-pn "the apparent -t- in the second parenthesis is blundered for -ln-."

26. S.a. Göbl, *TS*, 29.

27. Bivar, *Cat.*, 49.



Abb. 1i. Siegelabdruck des Magiers Dād-farrox, Größe 4:1.



Abb. 2. Abdruck des Siegels von Ādur-farrbay. London, British Museum BM 119995.

welcher Zeit waren Dād-farrox und seine Kollegen in Xunān tätig? Zur Datierung derartiger Siegel und Siegelabdrücke gibt es bisher sehr wenige Anhaltspunkte. Das Siegel von Ādur-Farrbay in London, das hier zum Vergleich herangezogen wurde, wird von Bivar ins 4. Jh. datiert.²⁷ Der pflanzliche untere Abschluß der Büste tritt auch frühestens um diese Zeit auf.²⁸ Auf Münzen findet er sich im 4. und 5. Jh.²⁹ Dagegen kommen die Füllringe, wie wir sie am oberen und unteren Rand des Siegels aus dem Büro der Magier haben, erst mit der Einführung der Ämtersiegel unter Khusro I. (531–579) auf.³⁰ Überhaupt stammt der größte Teil der uns erhaltenen Siegel und Tonbullen wohl aus der Zeit von Khusro I. bis Khusro II. (591–628).³¹ Das Siegel von Dād-farrox weist keine Füllornamente wie Sterne und Halbmonde auf, die sich auf den Münzen seit Kavād I., also bereits am Ende des 5. Jhs., finden.³² Es wird daher eher zu Beginn dieser Phase anzusetzen sein. Eine genauere Datierung als allgemein in die erste Hälfte des 6. Jhs. läßt sich jedoch nicht vornehmen.

So wäre an diesem Punkt noch einmal auf die Frage einzugehen, welchem Zweck die Tonbullen dienten. Hinweise können hierbei am ehesten die geschlossenen Funde in Qasr-i Abu Nasr und Tacht-e Suleiman geben. Sie zeigen, daß die dort verwahrten Bullen aus verschiedenen Orten der jeweiligen Provinz stammen,³³ zum größten Teil aber, zumindest in Tacht-e Suleiman, am Ort selbst ausgestellt worden sind.³⁴ Diese letztere Tatsache spricht wiederum dagegen, daß sie zum Versiegeln von Handelsgütern gedient haben, da sie dann ja hätten verschickt werden müssen. An Titeln finden sich neben den sehr häufig vertretenen Magiern auch Oberpriester (*mogbed*),³⁵ Befehlshaber (Kommandant, *framādār*)³⁶ und Amtsschreiber des Ādur Gušnasp,³⁷ des zweiten großen Feuerheiligtums des sasanidischen Irans, das den Kriegern geweiht war und eben in Tacht-e Suleiman seinen Platz hatte. Weiterhin begegnen Rechnungsführer (*āmārgar*),³⁸ Ratgeber der

Magier (*mogān handarzbed*)³⁹ und Richter (*dādwar*).⁴⁰ Dies alles deutet darauf hin, daß die Tonbullen wohl nicht an Handelsgut angebracht waren, selbst wenn man berücksichtigt, daß die Priesterschaft sicher rege am Handel beteiligt war und weitgehend die Oberaufsicht darüber führte,⁴¹ sondern daß sie Urkunden bestätigten, die zum Beispiel Verträge, Anleihen oder das Verpachten von Land beinhalteten. Jedenfalls müssen diese Urkunden für den Gouverneur der Provinz von Schiras, der vielleicht seinen Amtssitz in Qasr-i Abu Nasr hatte, oder für die Priester des Feuerheiligtums in Tacht-e Suleiman von höchster Bedeutung gewesen sein, so daß sie sie mitsamt ihren Tonbullen, auf denen die Zeugen und sonstigen Beteiligten des jeweiligen Abkommens zur Bestätigung ihr Siegel aufgedrückt hatten, sorgfältig aufbewahrten. Von den Urkunden selbst ist vermutlich wegen der Anfälligkeit des Materials nichts erhalten geblieben. Die Größe der Tonbullen richtet sich wohl danach, wie viele und wie große Abdrücke darauf angebracht werden sollten. Wenn die Tonbullen für Qualität und richtige Menge von Handelsgut gebürgt hätten oder dafür, daß die Abgaben für die Waren richtig gezahlt worden waren, hätten sie in dem Augenblick, wo die Sendung ausgepackt und für vollständig erkannt worden war, ihre Bedeutung verloren. Ein gesondertes Verwahren der Tonbullen allein erscheint wenig sinnvoll.

Somit wird die Tonbulle im Getty Museum der einzig verbliebene Teil einer Urkunde sein, die im 6. Jh. n. Chr. im Orte Xunān in der Provinz Rāy im Büro der Magier ausgestellt wurde. Die Oberaufsicht über diese Amtshandlung hatte der Magier Dād-farrox, die drei weiteren Siegelabdrücke werden Zeugen und dem oder den an dem Vertrag Beteiligten gehört haben. Gern wüßten wir, worum es hierbei ging, doch wird sich das, da die Urkunde selbst verloren gegangen ist, wohl niemals mehr feststellen lassen.

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28. A. Ya. Borisov und V. G. Lukonin, *Sasanidskie Gemmi* (Leningrad, 1963), 17.

29. Harper in QAN, 68.

30. Göbl, TS, 30.

31. Göbl, TS, 15: "Vielleicht mehr als 80–90% der in QAN und TS begegnenden Typarabdrücke."

32. S. z. B. R. Göbl, *Sasanidische Numismatik* (Braunschweig, 1968), pl. 11ff.

33. QAN, 3.

34. Göbl, TS, 81f.

35. TS, Nr. 783.

36. TS, Nr. 695.

37. TS, Nr. 601.

38. Sie waren wohl als Tributeinnehmer tätig.

39. Zu seinen Aufgaben s. Ph. Gignoux in *Kunst, Kultur und Geschichte der Achämenidenzeit und ihr Fortleben*. AMI, Ergänzungsband 10 (1983), 263; auch einige der anderen Titel werden in diesem Überblick über die religiöse Administration der Sasanidenzeit (253ff.) eingeordnet und erläutert.

40. Frye, QAN, 51–52.

41. Lukonin, *Persia II*, 107.

Etienne Doirat, Menuisier en Ebène

Jean-Dominique Augarde

La deuxième moitié du XVIII^e siècle offre à l'historien du mobilier un territoire jalonné de repères précis: estampilles de maîtres, marques diverses de propriétaires, descriptions détaillées d'ouvrages données par les mémoires des artisans, inventaires royaux ou privés, notices de catalogues de ventes. Cette abondance d'éléments objectifs facilite le travail du chercheur, lui permettant de cerner les traits caractéristiques de l'oeuvre des grands ébénistes, insérée dans une chronologie exacte.¹

Il n'en va pas de même pour la première partie du siècle. A quelques exceptions près, les sources documentaires sont imprécises, et l'estampille, bien qu'utilisée plus tôt qu'on ne l'avait soutenu jusqu'à présent, est encore peu répandue.² Ainsi, seuls les travaux de deux illustres artistes de cette période, André-Charles Boulle et Charles Cressent, ont pu être identifiés.

Dans ce contexte la personnalité d'Etienne Doirat prend tout son relief. C'est le premier ébéniste de cette époque dont on puisse mettre en rapport la biographie et les réalisations authentifiées par sa marque (fig. 1). L'existence de ces dernières avait suscité des interrogations auxquelles il nous est permis de répondre grâce à des documents inédits.³

1. Je tiens à remercier ici tous ceux qui m'ont aidé au cours de mes recherches, notamment Mme J. A. Augarde, Mlle M. Carre, Mme Join-Dieterle, Mlle P. Lemonnier, Mmes Mazel, Monod-Gayraud, M. C. Netter, L. Tessier et G. Wilson, MM. D. Alcouffé, Chome, T. Dell, R. de L'Espée, P. Hughes, A. Palmer, T. Poller, A. Pradère, B. von Roda, M. Siemer, et tout particulièrement M. Jean-Nérée Ronfort.

2. La découverte de la date de mort d'Etienne Doirat par l'auteur, et la publication de celle de N. Sageot (8 janvier 1732) par A. Setterwal, ont été le point de départ de notre étude qui a permis de démontrer que l'estampille des meubles théoriquement obligatoire depuis le 6 décembre 1637 a été utilisée dès le début des années 1720. Les statuts de la corporation des ébénistes de 1743 n'ont fait qu'entériner une pratique établie et ont tenté d'affirmer son caractère obligatoire (art. 36 des statuts). Les réactions des différentes autres corporations notamment celle des marchands-merciers entraîna d'après procédures judiciaires qui se soldèrent par différents arrêts de règlements du Parlement de Paris en 1745, 1749 et 1751 qui précisèrent l'usage de l'estampille en le restreignant, ce qui explique la non présence de marque sur certains meubles postérieurs à 1751, ou la seule présence sur quelques uns d'entre eux du poinçon J. M. E., jurande des maîtres-ébénistes. Sur cette question voir: J. D. Augarde, "Marks on French Furniture and the Decree of Parliament of 1749," *The Decorative Arts Society Newsletter* 8, no. 4 (1982), et J. D. Augarde, "Signaturen Französischer Möbel," *Kunst und Antiquitäten*, 1 (Jan.-Feb. 1984), 53-59.

3. F. de Salverte, *Les Ebénistes parisiens au XVIII^e siècle* (Paris, 1962) écrit à son propos "...florissait en France, probablement à Paris, vers le

Nous évoquerons successivement son univers familial, sa carrière, sa production, et nous procéderons à une courte analyse de son style.

La famille Doirat semble s'être installée à la fin du XVI^e ou au début du XVII^e siècle dans le faubourg Saint-Antoine. Dès cette époque, ses membres exercèrent des métiers artisanaux tels que ceux de fayancier, menuisier, maçon, etc.—symboles de l'économie et des libertés locales de ce quartier.⁴ Du mariage de l'un d'entre eux, Joseph, avec Michelle Ferlu, soeur de Pierre-Isaac Ferlu, maître et marchand-ébéniste,⁵ naquirent cinq enfants dont trois fils. Joseph, l'aîné de ceux-ci fut, comme son père, maçon. Les deux autres, Etienne et Pierre-Michel,⁶ devinrent maître-ébénistes. Une des filles, Jeanne-Geneviève, épousa le menuisier Jacques Girard.⁷ Un de ses petits-fils, Michel Flechy, apprendra à son tour le métier d'ébéniste.⁸

Etienne Doirat naquit probablement vers 1670, et mourut le 25 juin 1732 (doc. n° 15). Il est cité, en 1697, pour la première fois dans le contrat de mariage de son frère, Joseph, qu'il signe en qualité de témoin (doc. n° 1). C'est seulement dans son propre contrat de mariage qu'il est qualifié de "menuisier en ébène,"⁹ le 3 juillet 1704 (doc. n° 2).

début du règne de Louis XV," et J. Nicolay, *L'Art et la Manière des Maîtres-Ebénistes du XVIII^e siècle* (Paris, 1976), "Cet ébéniste sur lequel on ne possède aucun renseignement..."

4. Le Faubourg Saint-Antoine placé sous la protection des abbesses de Saint-Antoine-des-Champs constituait un "lieu privilégié" depuis le XV^e siècle, où les artisans de toutes sortes pouvaient exercer leur métier sans se soumettre aux contraintes des règlements monopolistiques des corporations parisiennes.

5. Pierre-Isaac Ferlu, maître et marchand-ébéniste participe, en sa qualité d'oncle, aux différents actes de la famille Doirat. Il était domicilié dans le Faubourg Saint-Antoine, et fut actif jusque vers 1720 (voir Min. Cen. XXVIII-55, 2/01/1701; *ibid.*, V-262, 31/01/1702; *ibid.*, XXVIII-94, 8/06/1708; *ibid.*, XXVIII-150, 11/02/1718; *ibid.*, XXIX-340, 24/05/1719).

6. Pierre-Michel Doirat, maître-ébéniste à Paris, survécut son frère. D'abord domicilié dans le Faubourg Saint-Antoine, il est installé en 1732, rue Princesse, Paroisse Saint-Sulpice. (Voir Min. Cen. XXVIII-196, 22/01/1719; *ibid.*, XXVIII-171, 25/07/1720; *ibid.*, XXVIII-192, 14/06/1724.)

7. Ce Jacques Girard ne doit pas être confondu avec son homonyme qui fut Menuisier-Ebéniste de la Chambre du Duc d'Orléans en succession de son père, Sébastien Girard, Arch. Nat. V³ 192 f° 135 V°.

8. Acte d'alloué de Michel Flechy chez son oncle Jacques Girard (Min. Cen. XXVIII-95, 14/10/1714).

9. L'expression de "menuisier en ébène" qui semble apparaître au début du XVII^e siècle, précède le terme "ébéniste." En 1704, cette



Figure 1. Double estampille E.DOIRAT ET L.S.P. sur la commode cat. n° 17.

Il épouse Marguerite Borel, fille de Pierre Borel, menuisier.¹⁰ Le contrat mentionne qu'elle apportait une dot de 650 livres et qu'elle recevait un douaire préfix de 400 livres. Les biens de l'époux ne sont pas évalués. Sept enfants, nés de cette alliance, survivront à leur père: Madeleine, Jean-Etienne (1710), Marguerite, Marie (1717), Antoinette (1719), Jean (1723), et René (1725) (doc. n° 15). Madeleine épousera, en 1720, René Daridan, marchand de vins, et Marguerite, l'ébéniste Louis-Simon Painsun,¹¹ mort avant 1748, date à laquelle elle est qualifiée de veuve.¹² Nous ne connaissons rien de l'activité des fils de Doirat à l'exception de son fils René, cité comme compagnon-ébéniste en

1752.¹³ En tout état de cause, ils ne paraissent pas avoir repris l'atelier paternel, ce dernier ayant probablement disparu peu de temps après la mort de son fondateur.

Doirat résida à différentes adresses, toujours situées dans le faubourg Saint-Antoine. En 1704, il est domicilié dans la Grande-Rue-du-Faubourg (doc. n° 2). En 1711, il loua un corps de logis, rue Sainte Marguerite (doc. n° 5). En 1720, il logeait dans une maison à l'enseigne de "La Croix Rouge," sise dans la Grande-Rue-du-Faubourg (doc. n° 9). En 1726, il s'installa définitivement Cour-de-la-Contrescarpe-des-Fossés-de-la-Bastille, à l'entrée du Faubourg (doc. n° 13). Ce local comprenait cinq pièces en rez-de-chaussée dont trois boutiques, une cour, deux caves, et deux chambres au premier étage, pour un loyer de 500 livres par an. Une de ces deux dernières pièces était exclusivement réservée à un usage domestique, et l'inventaire de 1732 la décrit comme d'apparence bourgeoise. Le lit de ménage à baldaquin, estimé à 200 livres, en constitue le principal ornement. Sur les murs, parmi divers tableaux d'inspiration religieuse, se trouvaient les portraits du maître de maison et de son épouse. A la différence des Macé¹⁴ de Pierre Gole,¹⁵ ou d'André-Charles Boulle,¹⁶ Etienne Doirat ne semble pas avoir été un amateur de livres ou d'objets d'art. A cet égard, son inventaire ne comporte aucune rubrique dans ces domaines.

Le détail de l'activité d'Etienne Doirat ne nous est pas accessible, faute d'une suite continue et suffisante de documents circonstanciés. Néanmoins, il est possible d'en donner quelques aperçus.

expression est presque un anachronisme. Il est probable que Doirat fut reçu maître avant cette date, ou peu après.

10. Nous ne possédons aucune information sur ce maître.

11. Louis-Simon Painsun était le fils de François Painsun, maître-ébéniste, puis Bourgeois de Paris, résidant rue Saint-Nicolas en 1727. Il est en relation avec Bernard I Van Risamburgh dès 1700 (Min. Cen. XXVIII-52, 28/07/1700). Nous ne possédons aucune indication sur la carrière de Louis-Simon Painsun, si ce n'est qu'il livra des meubles à Migeon, ainsi qu'en témoigne une table à transformation portant la double estampille L.S.P. et MIGEON appartenant en 1983 à MM. Dalva Brothers à N.Y. Parmi ses autres œuvres conservées, on peut citer diverses commodes: Parke Bernet, New York, 13-14 mai 1960, n° 314; collection Lord Wharton, vente, Christie's, Londres, 19 mars 1970; vente, Nicolay, Paris, Georges V, 12 mars 1974, n° 174; vente, Me Martin, Versailles, 22 juillet 1979, n° 135; vente, Sotheby's, Monaco, 9 décembre 1984, n° 995; P. Hunter-Stiebel, *Elements of Style* (New York, 1984), no. 6.

12. Bail du 27 mars 1748, Min. Cen. XC-360.

13. Il est cité à ce titre dans l'inventaire après décès de son beau-père, Nicolas Caillet, voiturier par terre. Arch. Nat. Min. Cen. XXVIII, 329, 2 décembre 1752.

14. Voir D. Alcouffe, "Les Mace, Ebénistes et peintres," *B.S.H.A.F.* (1971), 61-82.

15. Inventaire après décès de Pierre Gole, Min. Cen. LIII-92.

16. J. P. Samoyault, *Charles-André Boulle et sa famille* (Genève, 1979).

17. Tout au plus peut-on imaginer qu'il fut victime comme bien d'autres du système de Law.

18. Trois éléments confirment cette hypothèse: 1°) De nombreux effets et ustensiles de ménage situés rue Saint-Honoré et cités dans l'inventaire de 1732 sont déclarés appartenir à la "dame Painsun." 2°) Elle reçut de son mari une procuration générale de gestion et de disposition (Min. Cen. XXVIII-223, 3/11/1731). 3°) Bien que les statuts de 1645 qui régissaient encore la Corporation des Maîtres-Ebénistes ne contiennent pas l'interdiction formelle faite par ceux de 1743 de posséder plus d'un lieu d'exercice de la profession, il est probable que cette interdiction était déjà coutumière. Il était donc indispensable qu'un second maître exerça officiellement dans les lieux loués par E. Doirat.

19. Voir note 12.

20. Cf. R. Henard, *La Rue Saint-Honoré* (Paris, 1908-1909), et A. Detrez, *Le Faubourg Saint-Honoré de Louis XIV au Second Empire* (Paris, 1953).

21. Cf. Y. Durand, *Les Fermiers Généraux au XVIII^e siècle* (Paris, 1971).

22. A. Feulner, "Cressent Furniture in the Munich Residenz," *Burlington Magazine* (1926). En raison du lieu de situation des meubles, et de l'histoire de la dévolution du trône de Bavière, on peut envisager aussi les noms de Lothar et Frederic-Carl de Schönborn, Princes-Evêques de Bamberg, d'un prince de la famille des Deux-Ponts, ou de l'Electeur Maximilien II de Bavière, qui résida en France lors de la guerre de Succession d'Espagne, après la perte de ses Etats, et qui fut un client d'A.-C. Boulle (cf. P. C. Hartman, "Max-Emmanuel in Exil," dans *Kurfürst Max-Emmanuel: Bayern und Europa um 1700* [Munich, 1976]).

23. Noël Gérard fut un des plus importants ébénistes et marchands de son temps. Il représente une figure particulièrement intéressante

On remarquera, tout d'abord, que la situation financière de l'ébéniste paraît avoir varié dans le temps. En 1720, il donna à sa fille Madeleine une dot de 2,500 livres en contrepartie du renoncement de celle-ci à tous ses droits sur la succession de ses parents (doc. n° 10). Cette somme est très largement supérieure à celle qui lui serait normalement revenue au décès de son père dont l'actif successoral n'est que de 5,979 livres. Nous ne possédons aucune explication à ce fait.¹⁷

En 1731, il prit à bail un local comportant une boutique en rez-de-chaussée et des dépendances, rue Saint-Honoré, Paroisse Saint Roch (doc. n° 14). Sa fille Marguerite et l'époux de celle-ci, Louis Simon Painsun, semblent en avoir assumé la direction.¹⁸ Le bail et les marchandises contenues dans les lieux furent repris par François Painsun, père de Louis-Simon, en 1732 (doc. n° 17). Louis-Simon Painsun dut en conserver la gestion ainsi qu'en témoigne la commode (cat. n° 17) qui porte la double estampille E.DOIRAT ET L.S.P. (fig. 1). En 1748, Marguerite Doirat, devenue veuve, en renouvelait le bail.¹⁹

La rue Saint-Honoré constituait déjà un lieu en vogue pour le commerce de luxe et réunissait quelques uns des plus grands marchands de Paris.²⁰ Dans ses environs immédiats, étaient domiciliés la majeure partie de la classe financière, et certains des plus grands seigneurs du Royaume.²¹ La démarche de Doirat apparaît donc comme commercialement saine. Les meubles conservés à Bamberg (cat. n° 1 et n° 3) montrent, à cet égard, qu'il devait compter dans sa clientèle d'importants personnages, dont un

haut seigneur allemand. Il pourrait s'agir de l'Electeur Charles-Albert de Bavière qui faisait effectuer ses achats par le fabricant de miroirs parisien, Granier.²²

Doirat possédait l'estime de ses confrères ainsi que le montrent sa désignation d'arbitre dans un différent qui opposa Noël Gérard²³ et Jacques Dieufait²⁴ en 1721 (doc. n° 11) et celle d'expert des marchandises dépendant de la succession de la première femme de Mathieu Chevallier,²⁵ en 1724 (doc. n° 12).

Le choix des experts nommés pour évaluer les marchandises d'un maître après son décès n'était certainement pas fortuit. La famille faisait, en général, appel à de proches relations du défunt exerçant par obligation le même métier.

Cette notion nous amène à considérer l'inventaire après décès de 1732 (doc. n° 15), au cours duquel les ébénistes Gaspard Coulon et Antoine Gaudreaus agirent comme experts. Si on ne peut que présumer des liens d'affaires qui unissaient Doirat à Coulon,²⁶ en revanche Gaudreaus²⁷ était son débiteur pour 600 livres. Il est possible que, par son intermédiaire, certains meubles de Doirat aient été livrés pour le service de la Cour. Parmi ses autres débiteurs, outre l'ébéniste N. Berthelmy,²⁸ on relève trois noms de marchands bijoutiers de province,²⁹ Bottard Fils à Dijon, Lavaigne à Bordeaux, et Marchand à Avignon. Tout cela démontre largement que sa notoriété avait dépassé le cadre du Faubourg Saint-Antoine et même celui de Paris.

De même la désignation de Doirat comme arbitre entre Noël Gérard et J. Dieufait ne peut être considérée comme accidentelle. Elle présuppose des relations anciennes avec les

dans ce contexte. Demi-frère de Louis et Jacques Dubois, et aussi maître-ébéniste, il devint rapidement comme Jean Coulon, marchand-mercier. A sa mort en 1736, il était locataire de l'hôtel Jabach, rue Neuve St Merry. Son inventaire après décès décrit un stock considérable de meubles, de bronzes d'ornement (sculptures, feux, lustres, appliques), de boiseries, de bustes de marbre, de porcelaines montées. Parmi les descriptions on peut reconnaître des meubles et des bronzes d'André-Charles Boulle et de Cressent. Il y avait également un atelier garni de 6 établis. Son actif s'élève à plus de 565.000 livres. Il possédait des participations dans une affaire de métallurgie, et des sous-parts dans les fermes générales. Au nombre de ses clients on relève les noms du Roi Stanislas Leczinsky, du Prince de Carignan, du fermier général Alexandre Jean Le Riche de la Popelinière et du Comte de Clermont, prince de sang qui lui acheta pour environ 130.000 livres des meubles et objets d'art. Trois mois après sa mort, sa fille unique épousa un financier, André Potor. Leur contrat de mariage fut signé par les Comtes Louis-Pierre et Egdebert de La Marck et du St Empire, par Jean Paris de Montmartel, Garde du Trésor Royal, Louis Bontemps, Premier Valet de Chambre du Roi, par le chargé d'affaires du Roi d'Espagne, et par Louis et Jacques Dubois. Une étude sur ce maître et ses relations familiales est en cours par l'auteur.

24. Nous ne possédons aucun renseignement de J. Dieufait, si ce n'est grâce à l'acte cité qu'il fabriquait pour N. Gérard des bâtis de commodes au prix de 7 livres 8 sols pièce.

25. Mathieu Chevallier, maître-ébéniste, mourut le 18/10/1732 (Min. Cen. XXVIII-227, 21/11/1732, inventaire après décès). Il est l'ancêtre d'une fameuse lignée d'ébénistes puisque ses quatre fils, Jean-Baptiste, Jean-François, Jean-Mathieu, et Charles le furent, tandis que

sa fille Suzanne, épouse de Jean-Charles Saunier, fut la mère de Claude-Charles et Jean-Baptiste Saunier.

26. Gaspard Coulon était le frère de Jean Coulon, ébéniste, puis marchand-joaillier, et oncle (et non pas frère) de Balthazar Coulon. Maître et marchand-ébéniste avant 1712 (Min. Cen. XXVIII-179, 25/06/1712), il habita successivement rue de Charonne, rue de Charenton, puis rue Princesse jusqu'à sa mort. En 1732, il y était le voisin de Pierre-Michel Doirat. Il est probable que son activité première fut celle de "penduliste" ou fabricant de caisses d'horloges (Min. Cen. IV-421, 29/01/1720).

27. Antoine Gaudreaus: voir D. Alcouffé, dans *Hotel de la Monnaie, Louis XV, un moment de perfection de l'Art Français* (Paris, 1974), 318. Il fut juré-comptable de sa communauté en 1721 (Arch. Nat. Y. 1899). On sait que Gaudreaus se fournait chez ses confrères pour satisfaire les demandes du Garde-Meuble de la Couronne. Pour des exemples précis, voir D. Meyer, "Un Secrétaire de Mesdames Sophie et Louise de France," *Revue du Louvre* (1970/6), et J. M. Moulin, "La Table de nuit du Dauphin, fils de Louis XV, à Compiègne," *Revue du Louvre* (1979/3). Il existe, par ailleurs, un acte du 2 septembre 1751, par lequel la veuve d'A. R. Gaudreaus reconnaît devoir 3,500 livres à Mathieu Criard pour les livraisons de meubles destinés au Garde-Meuble de la Couronne (Min. Cen. LXV-312).

28. Nicolas Berthelmy, maître avant 1706 (Min. Cen. XXVIII-81, 6/03/1706).

29. Les marchands-bijoutiers appartenaient à la corporation des marchands-merciers, et certains avaient une importante activité en tant que marchands de meubles.

deux parties, et l'importance du commerce de Noël Gérard permet de penser que ses relations se poursuivirent d'une manière active.

La gamme des marchandises proposée par Doirat était très étendue. Son inventaire comprend des bibliothèques à pilastres et à corniche cintrée,³⁰ des commodes en "tombeau," à la "Régence," en "Esse,"³¹ des armoires, des buffets bas, des encoignures, des régulateurs de parquet, des secrétaires, des bureaux plats, des tables de tric-trac, à écran, en pupitre, de nuit, à écrire, ambulantes, de picquet, de quadrille, des cartonniers, des chaises de commodité et divers autres petits meubles. Le stock de la rue Saint-Honoré montre de nombreux petits articles propre à séduire le chaland (doc. n° 15).

Le stock comprend 31 commodes finies et 13 à finir ou en batis. Elles sont destinées à recevoir un marbre, à l'exception de celles en bois d'olivier ou de noyer dont le dessus est de même essence. Les bibliothèques, au nombre de six, sont de grandes dimensions et comptent parmi les meubles les plus chers, entre 250 et 175 livres, alors que le prix des commodes oscille entre 230 et 20 livres.

On note dans la description des marchandises se trouvant dans le local de la rue Saint-Honoré des meubles de chêne et de merisier massif, et des sièges cannés. Il s'agit probablement d'achats de Doirat à un confrère qui pourrait être Lambert Dellenooz³² qui fut membre du conseil de tutelle de ses enfants (doc. n° 18).

Les essences de bois utilisées ou en stock sont nombreuses et révélatrices d'une technique raffinée: bois exotiques comme l'amarante, l'acajou, le palissandre, le bois violet, le bois citron, le citronnier, le bois de rose, le bois de Chine, l'ébène noire, l'ébène verte; bois indigènes tels que l'olivier, le poirier, le chêne, le hêtre, le noyer, l'orme, le merisier et le bois de Férèol.³³

A l'inverse d'André-Charles Boulle, de Charles Cressent ou de Jean-Pierre Latz, Etienne Doirat ne faisait pas ciseler ses bronzes dans son atelier.³⁴ Néanmoins il semble qu'il ait

fait faire des modèles destinés à son seul usage, ainsi que l'indique une mention de l'inventaire de 1732 décrivant une armoire de noyer servant à renfermer des "modèles de plomb imparfaits servant de garniture de commodes et autres."

Quatre fondeurs sont cités dans les actes établis consécutivement à son décès: Julien Boucher³⁵ et Pierre Marchand³⁶ font partie du conseil de tutelle (doc. n° 18); qui ce dernier est également créancier de la succession pour 1219 livres, au même titre que Jacques Guinand³⁷ et Couteux,³⁸ respectivement pour 43 livres et 26 livres 6 sols (doc. n° 15).

Ce seul fait justifierait la présence de bronzes identiques à ceux de Doirat sur d'autres meubles que les siens. Sur ce point, il ne faut pas écarter le phénomène du surmoulage des bronzes. Ce procédé de copie était courant au XVIII^e siècle, divers procès en font foi.³⁹ Pour y mettre fin, les bronziers fonderont un bureau de conservation des dessins de modèles⁴⁰ en 1766, le système de marque prévu par l'article 18 de leurs statuts et par un arrêt du 26 mai, 1751⁴¹ n'ayant pas donné de résultats satisfaisants.

La masse des créanciers comprend également des marchands de bois des Isles, de cuivre, des marbriers, un peausier, un vernisseur et divers fournisseurs de denrées domestiques. Le total des dettes s'élève à 6,446 livres pour un actif de 12,425 livres dont 11,479 en marchandises, fournitures et outils.

Le stock, au moment du décès, est composé d'environ 200 pièces diverses, finies ou non finies. Il s'agit là d'un fonds important, bien supérieur à la moyenne qui découle de la comparaison effectuée avec d'autres inventaires comme après décès, d'ébénistes, ou de leurs épouses, dressés à la même époque.⁴²

Cette importance du stock et la charge réelle de deux lieux de vente laissent supposer que Doirat ne travaillait pas seul. Ce fait nous est confirmé par l'existence de onze établis "garnis de leurs affutages et outils nécessaires" dans son at-

30. On peut imaginer que ce modèle était proche de celui d'une bibliothèque conservée au J. Paul Getty Museum. Voir G. Wilson, *Decorative Arts in the J. Paul Getty Museum* (Malibu, 1977), n° 22.

31. C'est à dire, les cotés galbés en forme de lettre S.

32. D'après Salverte, (au-dessus, n. 3), 89, Lambert Dellenooz (c. 1700-1754) fut reçu maître le 17 janvier 1737. Dans l'acte de tutelle de 1732 (Doc. n° 18) il est pourtant déjà qualifié de maître-menuisier.

33. L'identification des appellations anciennes avec le nom moderne des essences n'est pas toujours facile de nos jours. Voir P. Verlet, *Les Meubles Français du XVIII^e siècle* (Paris, 1982), 119-122, et la liste des essences publiée par Roubo, *L'Art du Menuisier-Ebéniste*, 3^e section, 3^e partie (1774), 768 et suiv, et H. Schafflitzel, *Nutzhölze* (Zurich, 1982).

34. Une étude attentive des différents qui opposèrent Cressent ou Latz à la Corporation des bronziers, montre qu'il ne s'agissait pas d'un problème de fonte des pièces, mais de celui de leur ciselure et de leur finition dans les ateliers de ces maîtres, dans une proportion dépassant les limites de la tolérance habituelle. D'ailleurs bien que faisant partie de

la même corporation, les métiers de fondeur, proprement dit et de ciseleur étaient nettement différenciés, le premier étant nommé "fondeur en fonte brute." Ainsi des bronziers comme J. J. de Saint-Germain, J. B. et R. Osmond n'exerçaient que le métier de ciseleur et faisaient fondre leurs pièces, d'après leurs modèles, par des confrères spécialisés. Dans le domaine des ébénistes, seul, A.-C. Boulle, protégé par son installation dans l'enceinte du Louvre, possédait le matériel nécessaire à la fonte des modèles. En revanche, le fait de posséder des modèles exclusifs était courant chez les grands ébénistes comme le montre le cas de Bernard I et de Bernard II van Risenburgh (Arch. Nat. Min. Cen. LXVI-432, 7/1/1738 et XXVIII-389, 18/10/1764).

35. Julien Boucher, maître-fondeur avant 1722, habitait à cette date rue du Faubourg Saint-Antoine (Min. Cen. XXXIV-489, 26/7/1722). Il était encore actif en 1754 (Min. Cen. LXXXV-540, 24/8/1754). Il avait fondé une société avec son gendre, le bronzier François Gorlier (Min. Cen. XIV-338, 5 octobre 1749).

36. Pierre Marchand, maître-fondeur à Paris, était le frère de

lier de la Cour de la Contrescarpe.⁴³ S'il est certain que son gendre Louis-Simon Painsun ait dirigé la boutique et l'atelier de la rue Saint Honoré, en revanche nous n'avons pas trace d'autre employé. Le seul contrat d'alloué qui nous soit parvenu date de 1707, et concerne Edme Goussard (doc. n° 3).

Si nous considérons l'importance du stock laissé par Doirat à son décès et le fait que celui-ci survint après une trentaine d'années d'activité, force est de constater que seule une faible partie de sa production nous est connue, et ce grâce à sa marque. Or, Doirat n'ayant commencé à estamper qu'à une époque tardive de sa vie, ses oeuvres identifiées correspondent à son ultime phase de création.

L'approche stylistique de son oeuvre ne peut donc cerner que les meubles conçus sous le règne de Louis XV. Bien entendu, cette phase est l'aboutissement d'une réflexion personnelle du maître, s'enracinant dans des compositions antérieures, et liée, par ailleurs, à l'environnement propre à son temps.

Mêlant d'une manière récurrente des éléments de bronze d'un style parfois archaïsant à d'autres typiquement rocaille, l'oeuvre de Doirat nous conduit à réfléchir sur les forces vives de la créativité et le rôle individuel des artistes. A l'intérieur des limites temporelles que nous venons de définir, nous nous livrerons à une courte analyse esthétique.

Il est essentiel de constater que cette période de production de Doirat coïncide presque exactement avec la mise en place de tous les éléments qui vont concourir à l'épanouissement du style rocaille. La chronologie même du développement de ce style, dont la précocité et la continuité ont été harmonieusement décrites par F. Kimball,⁴⁴ ne doit pas masquer le fait que la réalité du développement d'un style s'accompagne d'oscillations incessantes entre des aspects que la postérité qualifie alors de retardataires ou de novateurs. Le style postérieur aux années 1730 bénéficie à cet égard d'une unité peut-être sans précédent, due au con-

cert des artistes du premier tiers du siècle.

Dans cette perspective, nous accepterons d'appliquer à l'oeuvre identifiée de Doirat, la qualification désuète de style "Régence," si on admet de ne voir dans ce terme qu'une hybridation de caractères, plus concrètement la juxtaposition d'éléments appartenant à des vocabulaires stylistiques différents.

Les meubles de Doirat reflètent l'influence des grands ornementalistes de son temps tels que G. M. Oppenort, A. Vasse, et N. Pineau. S'il n'est pas possible pour le moment de voir dans tel ou tel dessin de ce dernier un modèle exact d'une réalisation de Doirat, en revanche, de très nombreux points communs existent entre les uns et les autres, notamment au niveau des formes, de la conception globale du meuble, et de la distribution des éléments décoratifs.

Doirat fait preuve d'une grande imagination créatrice. Si ses marqueteries sont extrêmement sobres, le plus souvent traitées en "pointe de diamant," à l'exclusion de tout motif floral, en revanche, les formes de ses commodes, qui constituent le seul ensemble suffisamment large pour permettre une comparaison, sont très diverses.

Nous serions tentés de voir dans les commodes de Bamberg (cat. n° 3) et du J. Paul Getty Museum (cat. n° 4) les formes les plus anciennes et de considérer la commode de la vente Stein (cat. n° 34) comme son ultime chef-d'oeuvre. Néanmoins, cette chronologie pourrait être nuancée, car son inventaire dénombre trois formes de commodes dites "à la Régence," en "Esse," et en "Tombeau," dont les caractéristiques étaient nécessairement différenciées aux yeux des contemporains d'une manière plus perceptible que pour nous. Pourtant, ainsi que nous pouvons le constater, ces formes sont nettement plus diverses que les trois types énumérés dans l'inventaire pourraient le laisser penser.

L'évolution propre à chaque type ne peut être davantage appréhendée, Doirat ayant individualisé chacun des meu-

Nicolas-Jean Marchand, ébéniste. Ils épousèrent les deux soeurs, Jeanne et Louise Feron. Il meurt avant 1748, date à laquelle sa veuve et son fils Jean, également maître-fondeur, signent le contrat de mariage de leur nièce et cousine, Marie-Louise Marchand avec l'ébéniste Etienne Lavasseur. Au nombre des témoins figure également l'ébéniste Pierre Garnier (Min. Cen. XXVIII-309, 24/11/1748).

37. Jacques Guinand, maître-fondeur, Juré de sa communauté entre 1743 et 1745, habitait le faubourg Saint-Antoine, rue de Charenton. Il exerçait encore en 1769 et fut particulièrement actif. Il fournit notamment les ébénistes Gaspard Feilt, Denis Genty, Laurent Lorens, Louis Moreau, Jean-François-Oeben, Claude Revault, etc. Cf. Salverte, (au-dessus, n. 3), 117, 137, 211, 238, 247, 277, et Arch. Nat., Y. 14187; ibid., Min. Cen. XXVIII-309, 29/10/1748, XCI-1003, 17/03/1763, et CVI-425, 30/7/1769.

38. Artiste sur lequel on ne possède aucun renseignement.

39. G. Wildenstein, *Rapports d'Experts 1712-1791* (Paris, 1921), n° II et IIbis, 3-6, et Arch. Nat., Y. 10989, 6 mai 1745.

40. S. Eriksen, *Early Neo-classicism in France* (Londres, 1974), 271-276.

41. *Recueil des Statuts, Ordonnances et Privilèges de la Communauté des Maîtres-Fondeurs, ... de Paris* (Valade, 1774), 12, 73.

42. Il faut exclure les cas particuliers que représentent A.-C. Boulle, ou des ébénistes devenus marchands-merciers comme Jean Coulon ou Noël Gérard, lequel laisse 6944 livres en deniers comptants et 8090 livres de vaisselle d'argent par exemple. A l'inverse, celui de Bernard I van Risenburgh ne représente que 2500 livres de marchandises et de modèles de bronze.

43. Ce chiffre est important. En 1732 Boulle ne possède plus que 7 établis (après en avoir eu jusqu'à 20); en 1737 Bernard I van Risenburgh en détient 7, et Latz en 1759, 9.

44. F. Kimball, *Le style Louis XV* (Paris, 1949).

bles qui nous sont parvenus. Certains bronzes ou certaines formes appartiennent au style des années 1700–1710 alors que d'autres préfigurent celui des années de maturité de Louis XV. Ainsi le cartouche frontal dont il orne quelques commodes (cat. n° 4, 5, 6, 7, 8, 9, 34) est particulièrement novateur, tandis que les éléments qui le composent sont encore boullien (masque de la commode n° 34, par exemple). Ce cartouche est une adaptation des décors conçus pour les boiseries et les plafonds. Ainsi, les écoinçons du plafond du salon d'Assemblée du Palais Rohan à Strasbourg (1736–1737)⁴⁵ comportent des éléments décoratifs identiques à ceux qui ornent les commodes de Doirat. De même, la commode du Musée Carnavalet (cat. n° 33) est d'une forme moderne alors que le dessin de son cul-de-lampe est tiré des modèles de J. LeJuge publiés à la fin du XVII^e siècle.⁴⁶

Certains meubles surprennent et apparaissent comme des expériences dans la recherche d'un nouveau mode d'expression s'insérant ainsi dans la dynamique de formation du style rocaille. Une démarche similaire se rencontrera chez J. F. Leleu à la fin du règne de Louis XV. Une commode (cat. n° 32) apparaît comme unique dans l'œuvre de Doirat; sa forme ne sera reprise que par Charles Cressent d'une manière plus heureuse.

La console du château de Bamberg, (cat. n° 1) exécutée d'après un modèle d'André-Charles Boulle, du vivant de celui-ci, est symptomatique de la démarche créatrice de Doirat. Ayant parfaitement assimilé les leçons du passé, il en propose une nouvelle lecture qui transforme l'esprit du meuble par rapport à son modèle, réussissant là où les fils du grand maître ont, semble-t-il, échoué. La transition vers le pur style Louis XV s'opère chez lui par de subtiles altérations des lignes et des volumes, par l'accentuation des galbes, l'enchancrure d'une façade, ou l'introduction de

bandes de cuivre qui rythment l'architecture du meuble. La structuration ainsi donnée par des plans de surfaces inégales harmonise l'ensemble. Doirat évolue de la même manière que Cressent dans la recherche de l'effet décoratif, ce dernier ayant déjà considérablement modernisé le répertoire des bronzes.⁴⁷

Etienne Doirat confère à ses productions quelques traits caractéristiques qui se manifestent au niveau du décor par le choix de ses cariatides et de ses termes en espagnolettes, de ses chûtes rocailles, de ses sabots animalisés et par la composition de cartouches frontaux dont les éléments abstraits et naturalistes, symétriquement ordonnés, s'utilisent de manière indépendante, proposant différentes variations sur un même thème. Doirat annonce ainsi les premières œuvres identifiables de Bernard II van Risenburgh⁴⁸ et dans ses plus belles réalisations apparaît, à cette époque, comme l'égal de Charles Cressent dont il préfigure le rocaille esthétisant.

L'œuvre d'Etienne Doirat constitue un ensemble homogène qui reflète parfaitement les tendances artistiques s'affrontant à la fin de la Régence avant de se fondre en un style harmonieux: le Rocaille. Son identification constitue de ce point de vue un apport utile à la chronologie de la formation du style Louis XV et fournit des repères pour la datation des œuvres contemporaines. Elle apporte également une précision quant à l'apparition des modèles puisque, au travers de la commode de la collection Stein (cat. n° 34), nous constatons que le type le plus célèbre de meubles du XVIII^e siècle est fixé dès 1732. Il s'agit de la commode à deux tiroirs sans traverses dont seuls les dessins de la marqueterie et des bronzes refléteront les modes passagères, alors que sa forme ne subira d'atteinte qu'à l'aube du néo-classicisme.

Centre de Recherches Historiques
sur les Maîtres Ebénistes
Paris

45. J. D. Ludman, *Le Palais Rohan de Strasbourg* (Strasbourg, 1979), 304–307.

46. *Livre de feuillage et d'ouvrages d'orfèvrerie inventées par J. LeJuge*, gravé par I. I. Folkema. Cf. D. Guilmard, *Les Maîtres Ornemanistes* (Paris, 1880), 87.

47. Voir la description de la saisie de bronzes chez Charles Cressent, dans M. J. Ballot, *Charles Cressent*. Archives de l'Art Français, t. 10, nouvelle période (Paris, 1969), 263–282.

48. Cf. J. D. Augarde, *Le début de l'atelier de Bernard II van Risenburgh et ses premières œuvres*, à paraître.

LISTE DE DOCUMENTS CONCERNANT
ETIENNE DOIRAT
(Archives Nationales, Paris)

MINUTIER CENTRAL DES NOTAIRES PARISIENS

1. Mariage de Joseph Doirat, 26 mai 1697. Et. XXVIII-33
2. Mariage d'Etienne Doirat, 3 juillet 1704. Et. XXVIII-73
3. Alloué d'Edme Goussard, 20 février 1707. Et. XXVIII-86
4. Inventaire après décès de Joseph Doirat, 19 août 1708. Et. XXVIII-95
5. Bail, 18 janvier 1711. Et. XXVIII-110
6. Succession de Jeanne-Geneviève Doirat, 13 octobre 1714. Et. XXVIII-131
7. Apprentissage de Madeleine Doirat, 5 décembre 1718. Et. XVI-651
8. Mariage de Pierre-Michel Doirat, 22 janvier 1719. Et. XXVIII-156
9. Sous-bail. 18 février 1720. Et. XXVIII-166
10. Mariage de Madeleine Doirat. 22 Août 1720. Et. XXVIII-172
11. Arbitrage, 5 mai 1721. Et. XXVIII-178
12. Inventaire après décès de la femme de Mathieu Chevalier, 20 juin 1724. Et. XXVIII-192
13. Bail, 30 juillet 1726. Et. CXVIII-350
14. Bail, 28 avril 1731. Et. XXXI-97
15. Inventaire après décès d'Etienne Doirat, 14 juillet 1732. Et. XXVIII-226
16. Solde de compte entre la veuve d'Etienne Doirat et Louis-Simon Painsun, 22 Août 1732. Et. XXVIII-226
17. Vente de meubles et transport de bail à François Painsun, 22 Août 1732. Et. XXVII-226

FONDS DE L'ANCIEN RÉGIME

18. Nomination de Marguerite Doirat comme tutrice de ses enfants, 12 juillet 1732, Y 4481 B

INVENTAIRE APRÈS DÉCÈS D'ETIENNE DOIRAT
14 Juillet 1732

DANS UNE SALLE PARBAS ATTENANT LAD. CUISINE

Premièrement une grande bibliothèque d'amarante placqué garnye de moulures de cuivre panneaux plein par le bas grillé par le haut en fil de laiton ferrée et garnie de serrures à pignon et crémaillé, corniches ceintrée arasant le tout sans bronze prisé et estimé la somme de deux cent cinquante livre, cy 250 L

Item cinq commodes de bois de palissande placqué dont deux à tombeau garnye chacune de deux grands tiroirs et de deux autres par le haut en deux corps et les trois autres en Esse garnye de trois grands tiroirs chacune non garnie prisés ensemblement la somme de deux cents cinq livres cy 205 L

Item deux commodes de bois d'olivier avec leurs dessus de bois d'olivier placqué garny chacune de trois grands tiroirs et deux par le haut en deux corps prises ensemblement la somme de soixante livres cy 60 L

Item deux commodes dittes a la Regence de bois d'amarante placqué non garnie ny ferré et sans dessus prisee et estimé ensemble la somme de cent vingt livres, cy 120 L

Item une petite armoire de bois d'amarante placqué avec son serre papiers pareil Lad. armoire fermante a clef par deux volets ferré par deux cottés prisés et estimés la somme de cinquante cinq livres 55 L

Item deux petits bureaux de bois de poirier noir cy garny chacun de leurs tiroirs fermans a clefs et dont le dessus de l'un desdits bureau est garnie de son maroquin et l'autre non garnye, prisés ensemble la somme de quatre vingt livres, cy 80 L

Item deux petites tables en pupitres de bois de poirier noir cy et un petit serre papiers pareils a filets de cuivre, prisés et estimés ensemblement la somme de trente cinq livres 35 L

Item une petite commode bois d'arquajou a compartiment de bois d'amarante seulement non garnie mais seulement ferré prisés la somme de trente cinq livres 35 L

Item une autre petite commode de bois d'hetre de trois pieds garnye de ses tiroirs non ferré et une autre commode de pareil bois aussy non ferré et dont lesd. devantures et le dessus sont de noyer prises ensemble comme tel quel la somme de quarante livres, cy 40 L

Item un petit pied de console de bois sculpté doré garnye de son dessus de marbre de deux pieds avec un autre dessus de marbre de cinq pieds de long le tout appellé serre fontaine prisés ensemble la somme de soixante dix livres 70 L

Item une chaise de commodité de bois de noyer garny de son sceau de fayance prisé six livres, cy 6 L

Item un tas de plusieurs feuilles de différents bois propres à placquer pour commodes et autres ouvrages prisés et estimés la somme de vingt livres, cy 20 L

Item cent livres pezant de modèles de plomb imparfaits servant aux garnitures de commodes et autres ouvrages prises à raison de vingt livres le cent ramenant lad. somme a la somme de vingt livres, cy 20 L

Item une vieille armoire de bois de noyer et sapin a coulisse garny de fil de laiton servant à renfermer lesd. modeles, deux autres petites armoires en forme de vieux bureau sur lesquels sont posés lad. vieille armoire garnye de plusieurs tiroirs prisés ensemblement comme tel quel la somme de dix huit livres, cy 18 L

Item deux cent cinquante livres de fonte tans brutes que réparée servant de garnitures tans pour commodes que pour autres ouvrages prisés a raison de trente cinq sols la livre ramenant lad. quantité aud. prix à la somme de quatre cent trente sept livres dix sols 437 L 10 s

Item huit garnitures de ferrures de commodes pour tiroir prisés la somme de seize livres 16 L

Item quatre garnitures de cuivre argenté propre a garnir des écrans prisés ensemble vingt livres, cy 20 L

Item une commode de bois de palissande en tombeau garnye de ses tiroirs estimés et prisé la somme de soixante quinze livres, cy 75 L

Item un Christ de cuivre de fonte brute prisé comme tel quel la somme de huit livres, cy 8 L

DANS LA PREMIERE CHAMBRE DU PREMIER ÉTAGE
AYANT VUE SUR LESD. FOSSÉS DE LA BASTILLE

Item deux grandes armoires en bibliothèque ceintré en anse de

pannier et plaqué de bois de palissandes, corniche ceintré garnye de moulures de cuivre lissé et dont les panneaux par bas sont pleins et garny par le haut de fil de laiton fermantes à clef avec des ferrures à pignon prisés ensemble la somme de cinq cent cinquante livres, cy 550 L

Item deux autres bibliothèques plaqué de bois d'amarante à corniches et pilastre carré les coins seulement arrondis garnye de moulures de cuivre lissé et de leurs serrures fermantes à clef et à pignon prisés ensemble la somme de trois cent cinquante livres, cy 350 L

Item une commode en tombeau garnye de ses tiroirs de bois violet plaqué monté de ses fontes en noir non ferré et dont le dessus de lad. commode est disposé pour recevoir un marbre prisé la somme de deux cent trente livres, cy 230 L

Item une autre commode à la Régence de bois amarante plaqué garnye de ses tiroirs et ornements de fonte non encouleur à l'exception des pieds de bronze qui y manquent lesdits tiroirs fermant à clef et garnye de ses ferrures et dont le dessus est disposé pour recevoir un marbre prisé la somme de cent livres..... 100 L

Item une autre commode aussy sans dessus de bois violet de cinq pieds garnye de ses tiroirs et moulures et ornements de cuivre bronzé ferré de trois serrures et sa clef priser et estimer la somme de cent cinquante livres, cy 150 L

Item une autre commode de pareil grandeurs aussy sans son dessus de bois violet plaqué garnye de ses tiroirs et ferrures fermant à clef et de ses mains entrés et ornements de cuivre bronzé prisés la somme de deux cent trente livres, cy 230 L

Item une petite commode à trois tiroirs de bois de palissande plaqué sans dessus garnye de ses boutons en rosettes et entrés de cuivre en couleur avec ses serrures fermant à clef et une petite tablette en encoignure plaqué de pareil bois avec son dessus de marbre priser et estimer ensemblement la somme de soixante livres, cy 60 L

Item boîtes dites tuyaux propres à mettre pendulle en secondes plaqué de bois d'amarante à bandes et moulures de fonte et autres petits ornements de fonte en couleur priser et estimer ensemble cent cinquante livres, cy 150 L

Item deux bureaux dits secrétaires plaqué de bois d'amarante du plus commun de trois pieds et demy de long construis en forme de tombeau garnye de ses tablettes pupitres tiroirs et de leurs ferrures priser ensemble la somme de cent vingt livres, cy 120 L

Item un autre petit bureau de même forme dit secrétaire aussy plaqué de bois d'amarante de trois pieds de long garny de ses ferrures, pupitre et tiroirs priser la somme de cinquante livres, cy 50 L

Item deux commodes en Esse de bois de palissande plaqué garnye chacune de trois grands tiroirs avec leurs ornements mains et entrés de bronze en couleurs et son dessus de marbre de serre fontaine prisés ensemble la somme de cent quatre vingt dix livres, cy 190 L

Item deux autres commodes en Esse de pareille grandeur à celle cy dessus et bois de palissande plaquée dont une garnye de ses entrés et boutons en rosettes et l'autre non garnie avec deux dessus de marbre de serre fontaine ceintrée non convenable ausd. commodesle tout prisé ensemble la somme de cent quarante

livres, cy 140 L

Item une commode en tombeau de bois de palissande plaqué sans dessus, garniture ny serrure priser comme tel quel la somme de quarante six livres dix sols, cy 46 L 10 s

Item un grand bureau de travail de six pieds de long de bois d'amarante plaqué garnye de son quarderon de cuivre, de ses pieds de biches et ornements sur les costés de bronze en couleurs et dont le dessus est disposé à recevoir son marroquin priser la somme de cent livres, cy 100 L

Item une table à écran garny de son chassis à coulisse couvert d'un morceau de satin peint et une bobèche de cuivre argenté, et deux bois d'écran rougy avec leur pupitres sans être ferré priser le tout ensemble la somme de quarante cinq livres, cy 45 L

Item deux petites tables dites de nuit dont une fermante à clef dont une plaqué scavoir l'une de bois d'amarante et l'autre de bois de palissande ayant chacune leurs dessus de marbre serre fontaine priser ensemble quarante livres, cy 40 L

Item une chaise de commodité de bois de noyer garnye de son sceau de fayance deux petites écritoires de bois de poirier noircy un vieux tric-trac de pareille bois dont les points sont de charme et palissande garnye de son damier sans dame et de ses crochets de cuivre le tout prisé ensemble la somme de vingt quatre livres, cy 24 L

Item un dessus de commode cassé de marbre dit griotte de flandres de trois pieds de long avec un petit dessus d'encoignure de pareil marbre prise et estimé ensemble comme tel quel la somme de quinze livres, cy 15 L

Item une bordure de bois sculpté doré avec des têtes d'anges faisant corp dans lad. bordure propre à recevoir un Christ prisé la somme de trente livres, cy 30 L

Item deux petites tables en écritoire de bois de poirier noircy non garnye de leur marroquin priser ensemble la somme de seize livres, cy 16 L

Et après avoir vacqué.....

DANS UNE PETITTE SALLE À COTÉ DE LA GRAND
CY DESSUS DESIGNÉ AYANT VUE SUR LA
COURT DES FOSSES DE LA BASTILLE EN
LAQUELLE COUCHENT LES GARÇONS

Item deux encoignures en batic pres à plaquer, deux autres batis de commodes sans tiroirs les devantures et costés pres à assembler et deux batis de bureau dits secrétaires prêts à plaquer le tout priser ensemble la somme de cent trente livres..... 130 L

Item quatre batis de tric-trac pres à plaquer priser ensemble la somme de soixante livres, cy 60 L

Item quatre petits bureaux dits secrétaires prêts à plaquer priser ensemble la somme de cent quatre vingt livres, cy 180 L

Item deux commodes de chacune quatre pieds garnis de leurs tiroirs placqués de bois de palissande non garnis et pret à nettoyer priser ensemble la somme de cinquante livres, cy 50 L

Item huit commodes dont quatre garnie de leurs tiroirs non faits et les quatre autres en baty seulement priser ensemble la somme de cent soixante livres 160 L

Item la quantité de deux cent pezant de colle forte priser à raison de trente livres le cent remenant lad; quantité audit prix à la

somme de soixante livres, cy 60 L
 Item les ustancils et outils servant aud. metier étans dans lesd. boutiques la quantité de onze établis garnis chacun de leurs affutages non assortis y compris les scies a feuilles a main et a debiter, fermaires, gouges, limes, rabbes, sergent, valdiests, pots a colles, fer a chauffer, et scie de marqueterie,...et autres menus outils qui n'ont merité description priser le tout ensemble comme tel quel la somme de trois cent livres, cy 300 L
 Item la quantité de neuf cent livres pezent de bois de palissande en plusieurs morceaux priser a raison de vingt livres le cent ramenant aud. prix lad. quantité a la somme de cent quatre vingt livres, cy 180 L
 Item la quantité de douze cent vingt cinq livres pezent de bois d'amarante priser a raison de douze livres le cent remenant lad. quantité a la somme de cent quarante sept livres, cy 147 L
 Item la quantité de cent soixante quinze livres pezent de bois dit bois de roze priser a raison de trente livres le cent ramenant aud. prix lad. quantité a la somme de cinquante deux livres dix sols, cy 52 L 10 s
 Item la quantité de quatre vingt deux livres pezent de bois d'ebene noir priser a raison de soixante quinze livres le cent remenant lad. quantité aud. prix a la somme de soixante une livres dix sols, cy 61 L 10 s
 Item cent livres pezent d'ebene verte en plusieurs morceaux priser a raison de vingt livres le cent remenant lad. quantité aud. prix a la somme de vingt livres 20 L
 Item soixante dix huit livres pezent de bois de la Chine et autres vieux bois qui nont merité plus ample description prise a raison de trente livres le cent remenant lad. quantité aud. prix a la somme de vingt trois livres huit sols, cy 23 L 8 s
 Item la quantité de trois cent quarante planches de neuf et dix pouces priser a raison de cinquante livres le cent remenant lad. quantité aud. prix a la somme de cent soixante dix livres, cy 170 L
 Item trente poteaux de bois de chesne de neuf pieds de haut priser ensemble la somme de vingt huit livres, cy 28 L
 Item trente deux planches de bois de chesne de six pieds trois pouces priser ensemble la somme de trente cinq livres, cy .. 35 L
 Item la quantité de quatre cent cinquante livres pezent de bois de citronnier priser a raison de dix livres le cent remenant aud. prix lad. quantité a la somme de quarante cinq livres, cy 45 L
 Item neuf morceaux de bois tans merizier que poirier priser ensemble la somme de vingt cinq livres 25 L
 Item cinquante huit tables de bois de noyer tans bonnes que mauvaises priser ensemble comme tel quel la somme de trois cent soixante quinze livres 375 L
 Item un angard construis dans lad. petite court du costé des fosses de la Bastille priser la somme de trente six livres, cy .. 36 L
 Item une meulle et sa manivelle priser la somme de quinze livres, cy 15 L
 Et après avoir vacqué.....

EN LA BOUTIQUE & LIEUX SERVANT DE MAGAZIN AUD.
 DEFFT SITUÉS RUE ST HONORÉ VIS A VIS ST ROCH

Item une commode de bois violet de cinq pieds de long garny de

ses bronzes en couleur prisé prete a recevoir son dessus de marbre garny de ses mains et entrée de cuivre priser la somme de deux cent trente livres, cy 230 L
 Item un bas de buffet de chesne de cinq pieds garny de son dessus de marbre de serre fontaine prisé la somme de quatre vingt dix livres, cy 90 L
 Item une commode en Esse de bois de palissande de quatre pieds garny de ses bronzes et dessus de marbre de serre fontaine prisé la somme de quatre vingt dix livres, cy 90 L
 Item une commode de bois de citronnier de deux pieds de long sans dessus et sans être garny prisé la somme de vingt livres, cy 20 L
 Item une encoignure de bois d'arçajou sans bronze ny sans dessus priser la somme de vingt quatre livres, cy 24 L
 Item deux tables de nuit de bois d'amarante placquée avec leurs dessus de marbre une fermée avec ses portes sans bronze estimés ensemble la somme de quarante livres, cy 40 L
 Item une petite bibliotheque de bois citron garny de bandes de bois d'arçajou latonné et ferré prisé la somme de vingt livres, cy 20 L
 Item trois commodes de bois de noyer avec leurs dessus de pareil bois ferré, sans garniture priser ensemble la somme de soixante livres, cy 60 L
 Item un secretaire de bois de Férol de trois pieds de long avec deux tiroirs devant monté sur leurs pieds de biches prises la somme de soixante livres, cy 60 L
 Item une encoignure et deux petites tablettes de bois de noyer ferré priser ensemble la somme de trente livres, cy 30 L
 Item un petit prie Dieu de bois d'hêtre et noyer priser la somme de quatorze livres, cy 14 L
 Item une petite tablette de bois d'arçajou avec trois bibliotheques petites toutes ferré et latonné de bois d'orme prisé ensemble la somme de trente trois livres, cy 33 L
 Item une petite encoignure de bois d'orme estimé et pris avec une de bois de palissande sans dessus la somme de vingt quatre livres cy 24 L
 Item un petit serre papiers de bois d'hêtre noircy prisé la somme de dix livres, cy 10 L
 Item une commode de palissande en Esse avec une petite commode de bois de noyer toutes deux garnies de leurs bronzes serrures et dessus de marbre priser ensemble la somme de cent quarante livres, cy 140 L
 Item deux autres petites commodes de bois de palissande garnis de leurs bronzes et serrures, sans leurs dessus de marbre priser ensemble la somme de quatre vingt livres, cy 80 L
 Item cinq chaises de commodité de bois d'orme dont deux garny de leur sceau de fayance priser ensemble la somme de vingt quatre livres, cy 24 L
 Item deux armoires a la Regence de bois d'hêtre a l'exception des panneaux de bois de noyer dont l'une de quatre pieds de large et l'autre quatre pieds et demy toute ferré priser ensemble la somme de quatre vingt livres, cy 80 L
 Item trois tables de nuit de bois de noyer priser la somme de douze livres, cy 12 L
 Item quatre tables de bois d'hêtre et dessus de noyer a Emballantes priser ensemble la somme de dix livres, cy 10 L

Item trois autres pareilles tables dont deux a petits carreaux et l'autre noir priser ensemble la somme de vingt quatre livres, cy 24 L

Item deux tables de picquet et une de quadrille dont une table d'orme a picquet et l'autre de bois de noyer et l'autre de bois d'orme priser ensemble la somme de vingt six livres, cy 26 L

Item une autre table a quadrille, de bois d'amarante estimer la somme de vingt cinq livres..... 25 L

Item un mauvais bureau de bois de noyer non garny de son maroquin prisé comme tel quel la somme de douze livres, cy..... 10 L

Item une table en Ecran garnye de son papier peint prisé la somme de dix huit livres, cy 18 L

Item deux tric-trac ployant dont un est garny de dames noir, et l'autre plus petit priser comme tel quel la somme de trente cinq livres, cy 35 L

Item une chaise de commodité plaqué de bois de palissande et une autre de bois d'hetre, un bois de bidet deux tables de bois de sapin ployantes, un porte missel de bois de noyer et un petit pied de bassin a barbe de bois de noyer priser tous ensemble la somme de trente huit livres 38 L

Item six petits cassettes de bois de noyer dont deux rougy avec des petites bandes de cuivre quatre boettes a tabac pareil priser ensemble la somme de quarante livres, cy 40 L

Item une petite ecritoire de bois noircy garny de ses cornets de cuivre, trois petites tablettes a jour de bois d'orme un pupitre a jour de bois de merizier, six crachoirs de bois d'hetre et noyer, un petit cabaret de vieux verny une boete a quadrille aussy verny garny des quatres couleurs prisé avec un vieux saloir de bois de chesne la somme de trente livres, cy 30 L

Item quatre gueridons de bois de merizier et deux sceaux de fayance priser avec plusieurs petits cartons servant d'écran a main sans bois la somme de dix livres, cy 10 L

Item quatre damiers de bois d'orme non garni plaqué de bois de charme et palissande commun, un soufflet de bois de noyer, un pupitre a jour, deux vieux cabarets verny commun prisé ensemble la somme de douze livres, cy 12 L

DANS LA PETITTE SALLE DERRIERE AYANT VUE SUR
UNE COURT ET SERVANT D'ATELIER ET CUISINE

Item un petit etably garnye de son mauvais affutage fermoirs vallets un cizeau, deux fermoirs, cinq meches de villeberquets, deux scys a main, une pierre a huile, une scye de marquetterie, un pot a col, un fer de cuivre estimer le tout ensemble avec plusieurs petits outils qui nont merité plus ample description la somme de vingt cinq livres, cy 25 L

Item s'est trouvé plusieurs bouts et morceaux de bois de sapin avec un baty de secretaire commencée a plaquer de bois de noyer de deux pieds et demy de noyer prisé avec un autre secretaire en commensé le tout ensemble la somme de vingt livres, cy 20 L

DANS UNE CHAMBRE AU TROISIEME AYANT VUE SUR
LA RUE ST HONORÉ

Item trois salloirs de bois de chesne ferré priser ensemble la somme de quinze livres, cy 15 L

Item une grande armoire de bois de noyer ceintrée a bascule prisé la somme de cent dix livres, cy 110 L

Item un buffet de bois de chesne de six pieds et demy de haut sur trois pieds et demy de large tout ferre commun estimé et prisé la somme de trente six livres, cy 36 L

Item six fauteuils et douze chaises de bois d'hêtre desdossé et enfoné de bois de canne les fauteuils sculptés et les chaises a la capucine priser ensemble la somme de quatre vingt dix livres, cy..... 90 L

Item sept ecrans garnye de leurs cartons peints de Paris façon de la Chine avec leurs chassis de bois de merizier a l'exception de deux un de bois de citronnier et l'autre de bois de palissande sur lesquels sont deux bobèches et chacun en est de cuivre argenté prisé ensemble la somme de soixante livres, cy 60 L

Item deux tables en ecran de bois de merizier dont une garny de compartiment et l'autre garny de maroquin avec son ecran de satin peinture de Paris estimé ensemble la somme de vingt livres, cy..... 20 L

Item un petit et un demy pupitre garny de son porte chandelier de bois de noyer a cremaillere, sur lequel demy pupitre est posé une demy bobèche de cuivre prise dix huit livres, cy 18 L

Item deux tables embullantes de noyer et hetre, deux autres tables de toilette chesne et sapin avec son chassis brize de pareil bois de chesne priser ensemble avec deux tables de bois noircy a pied de biche garny de maroquin et d'un tiroir fermant a clef un vieux cabaret noir a pied garny aussy de bois noircy une table a ecrire de palissande avec son dessus de maroquin et un tiroir estimé et prisé ensemble la somme de soixante dix livres, cy 70 L

Item trois tables garny de bois d'orme a quadrilles garny de leur tiroir et drap vert une autre pareil a pied de biche, un autre pareil table, un petit table a picquet aussy de bois d'orme couvert de drap vert, une table de berland de bois de merizier avec un rond dans le milieu couvert de drap vert priser le tout ensemble la somme de soixante livres, cy 60 L

Item trois gueridons de mauvais bois estimé ensemble la somme de quatre livres..... 4 L

Item deux tables de nuit dont une de bois de noyer et l'autre de bois d'hetre priser ensemble huit livres, cy 8 L

Item une tablette fermé de bois d'arçajou priser la somme de douze livres, cy 12 L

Item un paravent de cinq pieds de haut de six feuilles peint sur toile représentant un coté de Chinoises et de l'autre cotté différentes couleurs estimés la somme de dix huit livres, cy..... 18 L

Item un corps de commode de bois d'arçajou sans ferrure ny dessus priser la somme de vingt quatre livres, cy 24 L

Item un petit salloir et une petite tablette a jour de bois d'orme priser la somme de trois livres dix sols, cy 3 L 10 s

Item une toilette garnie sans glace ferré de verny rouge un autre pareil verny noir aussy sans glace priser avec deux pouffe noir avec leurs peau de mouton rouge et citron priser ensemble la somme de quarante livres, cy 40 L

Et ont lesd. Experts signés
la fin de leur prisés et led.
Sr Mace huissier priseur

DENIERS COMPTANS

Item lad. veuve Doirat a exhibée aux Not. soussignés en presence desd. parties la somme de soixante et une livres quatre sols en dix ecus ayans ce jourd'huy cours a six livres et une piece de vingt quatre sols en menu monnoye qui a déclaré être les seuls deniers comptans quelle possedoit, cy..... 61 L 4 s

PAPIERS

(...)

DETTES

ENSUIT LA DECLARATION DES DETTES ACTIVES

Declare lad. veuve qu'il est deu a la succession et communauté par lesd. cy après nommer les sommes suivantes pour marchandises aluy vendu et livré par led. deffunt

SÇAVOIR

Par le Sr BOTTARD fils Md Bijoutier a Dijon la somme de neuf cent soixante cinq livres
 Plus par le Sr GAUDROT Me Ebeniste la somme de six cents livres⁴⁹
 Plus par Mad. COLLET Mde Miroitière la somme de cent quarante cinq livres⁵⁰
 Plus par Mr QUOQUELLE Md Frippier la somme de quatre vingt dix livres
 Plus par Mr LAVERGNE Md Bijoutier en la ville de Bordeaux la somme de soixante dix livres
 Plus par Mr BARTHELMY, Me Ebeniste la somme de trente livres
 Plus par le Sr MARCHAND, Bijoutier a Avignon la somme de cent cinquante livres
 Et par Mr PINSIN, aussy ebeniste la somme de cinquante livres⁵¹

DETTES PASSIVES

Declare pareillement lad. veuve que lad. succession et communauté est redevable des sommes cy apres pour marchandises vendus et livrés aud. defft Sr DOIRAT et pour fournitures faites pour le menage.
 Prent quil est deue au Sr LARCHER, Md a Paris pour marchandises de bois des Indes la somme de treize cent soixante quatorze livres dix sols
 Plus a Mr LECLERE Md de cuivre la somme de neuf cent livres
 Plus a Mr PROUVENCHER Md de bois pour la provision de Paris cent quatre vingt dix neuf livres treize sols
 Plus a la Dme Ve PARIS, Boulangère la somme de trois cent livres
 Plus au Sr DARIDAN Md de vin la somme de cinq cent vingt livres dix huit sols tant pour marchandises de vins que pour et a cause de la somme de cent sept livres dix sols par luy payé et

avancé de ses deniers pour les frais du convoi et enterrement ded. deffunt;

Plus a M. Employé chez Monsieur le Controlleur general la somme de mil livres pour argent par luy preté aud. deffunt suivant son billet qui doit echeoir au vingt quatre aoust prochain.
 Plus a Mr TILLIOT Md de Bois pour la provision de Paris la somme de douze cent dix neuf livres
 Plus au Sr MARCHAND Me Fondeur la somme de douze cent dix neuf livres
 Plus au Sr FERLU Md Fayancier la somme de quinze livres dix sept sols
 Plus au Sr DESNOUX menuisier pour huit caisses par luy fait et fourny aud. deffunt la somme de quatre vingt livres
 Plus au Sr MERTRAIS Me Chirurgien pour les frais de la maladie dud. deffunt la somme de trois cent livres ou environ
 Plus au Sr CHARRER Md Apothicaire pour medicament fourny and. deffunt pendant sa maladie vingt deux livres dix huit sols six deniers
 Plus au Sr GUINAUD fondeur la somme de quarante trois livres
 Plus au Sr COUTEUX aussy fondeur la somme de vingt six livres six sols
 Plus au Sr GARNIER vernisseur la somme de vingt six livres cinq sols
 Plus au Sr Md Chandelier la somme de trente livres
 Plus a la Dame PARTY, Couturière la somme de quinze livres
 Plus au Sr MUYRON Md Mercier la somme de trente livres
 Plus Md Peaussier la somme de quarante quatre livres
 Plus à Mr Marchand de Drap la somme de trente livres
 Plus a la Dame GOBLET Mde Lingere la somme de soixante livres
 Plus a la Dame BRICARD aussy marchande lingère la somme de cinquante livres
 Plus a la Dame LANAU Marbriere pareille somme de cinquante livres
 Plus au Sr RANDOUX aussy marbrier la somme de cent livres
 Plus declare lad. Ve quelle doit la capitation de la presente année montant a vingt livres
 Et finalement a Mlle TIRANY la somme de quatre vingt dix livres pour le terme echeu a la St Jean Baptiste derniere du loyer du magasin que led. defft tien d'elle scize rue St Honoré a raison de trois cent soixante livres par année
 Ce fait et apres qu'il ne sest plus rien trouvé a inventorier ny a comprendre au présent inventaire...

AVERTISSEMENT AU CATALOGUE

Le catalogue des oeuvres d'Etienne Doirat est court. Nous n'avons retrouvé que 38 pièces estampillées.

Pour des raisons d'objectivité, nous nous sommes limités à huit attributions seulement (5, 6, 9, 16, 28, 33, 36, 37).

L'attribution d'un meuble, surtout pour cette période, relève d'un exercice difficile. Les marqueteries sont encore

49. Il s'agit bien entendu d'A. R. Gaudreaux.

50. Probablement Marthe Collet, fille de l'ébéniste Edmond Collet, belle-soeur de l'ébéniste Gilles Joubert, et soeur d'Isaac-Edmond Collet

"garnisseur de toilette," créancier des successions Latz, Duvaux, et Oeben.

51. Probablement Louis-Simon Painsun, son gendre.



Figure 2. Table à trumeau par Etienne Doirat. Bamberg, Neue Residenz.

peu différenciées; le registre des bronzes est commun à de nombreux maîtres-ébénistes, ceux-ci ayant souvent les mêmes fournisseurs bronziers ou faisant surmouler par d'autres les créations originales. Enfin les exemples de Gaudreaus, de Migeon et de Topino montrent que les ébénistes s'approvisionnaient volontiers chez leurs confrères et qu'une estampille relevée sur un meuble n'est pas nécessairement celle de son auteur. Ce qui est le cas ici pour deux commodes qui portent la signature de Migeon (n° 6, 33).

Ces raisons justifient notre censure volontaire, écartant des pièces qui à notre avis seraient attribuables à Doirat mais dont la justification de l'attribution ne nous satisfait pas pleinement. De la même manière, nous n'avons pas retenu les attributions effectuées par A. Feulner. En effet, outre l'absence totale de rapprochements stylistiques entre les meubles de laques de la Résidence de Munich et les oeuvres signées de Doirat, on doit noter qu'aucune commode garnie de panneaux de laque n'est décrite dans son inventaire après décès en 1732. Les arguments de qualité du montage des meubles de la Résidence de Munich militent d'ailleurs à notre avis en défaveur de leur attribution à Doirat dont la technique était plus frustre.

D'une façon générale et ainsi que l'ont montré P. Verlet et G. de Bellaigue les bâtis des meubles de cette période sont assez grossiers. Il ne faut pas oublier que Roubo ne publie son célèbre ouvrage que 40 ans après la mort de Doirat. Ce dernier ne déroge pas en la matière, ses bâtis sont en sapin et les tiroirs le plus souvent en noyer; les dos sont montés en feuillure, les panneaux collés à plat joint, de même que les dessus. Ces éléments sont rattachés aux montants grâce à de grosses queues d'aronde.

La signature de Doirat n'est jamais accompagnée du poinçon J. M. E., puisque rappelons-le l'entrée en vigueur de ce dernier est contemporain de la réforme des statuts de

la corporations des menuisiers-ébénistes de 1743.

Nous reproduisons plus haut l'estampille authentique de Doirat, accompagnée de celle de son gendre, Louis-Simon Painsun, et deux autres marques. La première qui comporte la lettre V. avant Doirat suffit normalement à l'écarter, et a peut-être été exécutée au début de ce siècle ou avant. La seconde est un faux récent.

CATALOGUE RAISONNÉ

TABLES A TRUMEAU

1. TABLE A TRUMEAU (fig. 2)

En placage de bois de violette à motifs de chevrons opposés. Dessus de marbre. Elle a perdu ses pieds médians en forme de gaine. Châtes en terme féminin sur le devant et en masque de satyre à l'arrière. Sabot terminés par des têtes de dragons. 82 x 133 x 61 cm. Signée.

Bamberg, Neue Residenz.

D'après un dessin d'André-Charles Boulle.

HIST: Collections Royales de Bavière au XIX^e siècle.

LIT: J.-D. Augarde, "Marks on French Furniture and the Decree of Parliament of 1749," *The Decorative Arts Society Newsletter*, vol. 8, n° 4 (déc. 1982). Ce meuble figure sur un tableau du XIX^e siècle, intitulé "Die gefährdete Rose," par Pankratz Körle (vente, Sotheby's, Londres, 27 février 1985, n° 124, rep.).

2. TABLE A TRUMEAU

En placage de satiné traité en feuille. Même modèle que la précédente. Signée.

Localisation actuelle inconnue.

Cette table peut être identifiée avec le n° 592 de la vente de M. Baudouin, Paris, 11-21 mars 1786, ainsi décrit: "Une table plaquée en bois des Indes, ouvrant à trois tiroirs sur la face, supportée par quatre consoles, & séparés par deux gaines à cannelures de cuivre lisse avec entre-jambes, le tout orné de cadres, mascarons, rinceaux d'ornement, fortes têtes de satyres & autres accessoires en bronze doré, avec dessus de marbre, brèche d'Alep. Hauteur 2 pieds 7 pouces, largeur 4 pieds."

HIST: Vente, Château de X, Paris, 6 mai 1931, n° 70 (rep.).

COMMODOES A TROIS RANGS DE TIROIRS

3. COMMODE (fig. 3)

Placage en frisée à pointes de diamant. Trois tiroirs. Montants arrondis et châtes à tête de vieillard. Estampillée.

Disparue pendant la II^e Guerre Mondiale.

HIST: Collections Royales de Bavière au XIX^e siècle. Bamberg, Neue Residenz.



Figure 3. Commode estampillée par Etienne Doirat. Bamberg, Neue Residenz jusqu'en 1939. Disparue pendant la II^e Guerre Mondiale.



Figure 4. Commode estampillée par Etienne Doirat. Malibu, The J. Paul Getty Museum, 72.DA.66.

LIT: A. Feulner, "Der Ebenist E. Doirat," *Pantheon*, vol. 10 (oct. 1932), 329-333.

4. COMMODE (fig. 4)

Placage de palissandre en frilage à pointes de diamant. Cinq tiroirs dont trois en ceinture. Châtes en espagnolettes. Cartouche frontal en bronze doré. 85,9 x 168,9 x 72,4 cm. Estampillée.

Malibu, The J. Paul Getty Museum 72.DA.66.

HIST: Vente, Christie's, Londres, Collection Durlacher, 7 avril 1938, n° 176. Vente, Christie's, Londres, 1 décembre 1966, n° 76.

LIT: G. Wilson, *Decorative Arts in the J. Paul Getty Museum* (Malibu, 1977), n° 33.



Figure 5. Commode estampillée par Etienne Doirat. Fulda, Museum Schloss la Fasanerie, Kurhessische Hausstiftung.

5. COMMODE

Placage de palissandre en frilage à pointes de diamant. Quatre tiroirs dont deux en ceinture et deux vantaux sur les cotés. Châtes en terme féminin identiques à celles du n° 1. 84 x 162 x 68 cm. Attribuée. Collection privée.

5 bis. COMMODE (fig. 5)

Identique à la précédente. 88 x 158 x 64 cm. Estampillée par Etienne Doirat.

Fulda, Museum Schloss la Fasanerie, Kurhessische Hausstiftung.

HIST: Collections des Electeurs de Hesse.

6. COMMODE (fig. 6)

Placage de palissandre en frilage à pointes de diamant. Trois tiroirs. Châtes en espagnolette symbolisant l'Amérique et l'Afrique. Cartouche frontal en bronze doré. 87 x 132 cm. Attribuée (porte l'estampille MIGEON).

Localisation actuelle inconnue.



Figure 6. Commode attribuée à Etienne Doirat. Localisation actuelle inconnue.



Figure 7. Commode signée par Etienne Doirat. Paris, Commerce d'Art.



Figure 8. Commode signée par Etienne Doirat. Localisation actuelle inconnue.



Figure 9. Commode signée par Etienne Doirat. Monaco, collection privée.



Figure 10. Commode attribuée à Etienne Doirat. Manderston, Duns, Berwickshire, collection A. Palmer.

HIST: Vente, Paris, Collection E. Kraemer, 5-6 mai 1913, n° 141 (rep.)

LIT: Comte de Salverte, *Les Ebénistes du XVIII^e siècle* (Paris, 1962), pl. 48.

7. COMMUNE (fig. 7)

Placage de palissandre en frisé à pointes de diamant. Trois tiroirs. Châtes en terme féminin identiques à celles du n° 1. Masques sur les cotés. Cartouche frontal en bronze doré auquel il manque deux éléments. 90 x 160 x 64 cm. Signée.

Paris, Commerce d'Art.

HIST: Vente, Christie's, Londres, Collection L. Neumann, 2 juillet 1919, n° 202 (rep.). Collection Ghertsos, Paris. Vente, Sotheby's, Monaco, 25 juin 1984, n° 3135 (rep.).

LIT: *Connaissance des Arts*, août 1959, n° 90, p. 41.

7 bis. COMMUNE

Placage de palissandre à pointes de diamant. Trois rangs de tiroirs. Châtes en console à tête de femme identiques à celles du n° 12. 84 x 133 x 62 cm. Estampillée. Paris, collection privée.

8. COMMUNES (paire de)

Placage de bois de violette traité en feuille. Trois rangs de tiroirs. Cartouche frontal en bronze doré. Châtes identiques à celles des numéros 14 et 21. 85 x 127 x 62 cm. Signées.

Sur l'une porte la marque "E.B. 32" et sur l'autre "E.B. 32 bis" avec une indication au pinceau: "130 livres."

HIST: Château de M., collection du duc de M. Vente Sotheby's, Monaco, 23 juin 1985, n° 800, rep.

9. COMMODE

Marqueterie de bois de violette traitée en feuille. Quatre tiroirs dont deux en ceinture. Cartouche frontal en bronze doré similaires aux précédents mais dont les éléments ont été remontés de manière dispersée. Forme et châtes identiques au n° 8. Attribuée.

Localisation actuelle inconnue.

HIST: Vente, Galerie Robiony, Nice, 3 oct. 1984, n° 197, pl. 4 (rep.).

10. COMMODE (fig. 8)

Placage de palissandre en frilage en ailes de papillon. Trois tiroirs. Châtes en espagnolettes identiques à celles du n° 6. 85 x 147 x 60 cm. Signée.

Localisation actuelle inconnue.

HIST: Vente, Paris, 27 novembre 1906, n° 181. Vente, Paris, collection Pichon-Guerin, 22 janvier 1937, n° 179 (rep.).

LIT: J. Nicolay, *L'Art et la Manière des Maîtres-Ebénistes du XVIII^e siècle* (Paris, 1976), n° 151.

11. COMMODE

Placage de palissandre en frilage à pointes de diamant. Trois tiroirs. Même forme que la précédente. Châtes et sabots remplacés. 85 x 147 x 63 cm. Signée.

Collection privée.

HIST: Vente, Béthune, 14 mars 1982 (rep.).

12. COMMODE (fig. 9)

Placage de palissandre en frilage à pointes de diamant. Cinq tiroirs dont trois en partie inférieure qui présente une échancrure en forme d'arche. Châtes en console à têtes de femme. Sabots en pieds de biche. 85 x 130 x 50 cm. Signée.

Monaco, collection privée.

HIST: Vente, Philipp's, Londres, Collection comtesse Dudley, 1954, n° (?) (rep.). Vente, Sotheby's, Londres, collection Mrs. Guinebere Gould, 29 mai 1970, n° 105 (rep.). Vente, Sotheby's, Monaco, 3 mai 1977, n° 61 (rep.).

LIT: *The Connoisseur* 133 (1954), p. 265.

13. COMMODE

Même type que la précédente. Décor de bronze probablement modifié. 87 x 153 cm. Signée.

Localisation actuelle inconnue.

HIST: Proviendrait du Château de Chanteloup. Vente, Munich, collection Marzell von Nemes, 16-19 juin 1931, n° 648 (rep.).

LIT: A. Feulner, "Der Ebenist E. Doirat," *Pantheon*, vol. 10 (oct. 1932), 329-333.

14. COMMODE

Placage de palissandre. Cinq tiroirs dont deux en ceinture. Appliques de bronze sur le tiroir inférieur simulant une échancrure. L. 146 cm. Signée (elle porte également une marque TEMPLE).

Localisation actuelle inconnue.

HIST: Vente, Christie's, Rome, 25-26 mai 1972, n° 244 (rep.).

15. COMMODE

Placage de satiné traité en feuille dans des encadrement d'amarante. Trois tiroirs. 80 x 120 x 50 cm. Signée. France, collection privée.

HIST: Vente, Me Martin, Versailles, 18 février 1979, n° 209 (rep.).

Vente, Me Martin, Versailles, 20 février 1983, n° 215 (rep.).

15 bis. COMMODE

Placage d'amarante traité en fil dans des encadrements d'acajou. Quatre tiroirs dont deux inégaux en ceinture. Châtes en console à tête de femme. 88 x 128 x 62 cm. Estampillée.

Fulda, Museum Schloss la Fasanerie, Kurhessische Hausstiftung.

HIST: Collections des Electeurs de Hesse.

16. COMMODE (fig. 10)

Placage de bois de rose en frilage à pointes de diamant dans des réserves de palissandre. Quatre tiroirs dont deux en ceinture. Attribuée.

Manderston, Duns, Berwickshire, collection A. Palmer.

EXP: "Treasured Possessions" à Sotheby's, Londres, 21 décembre 1983-20 janvier 1984.

17. COMMODE

Placage de palissandre dans des encadrements d'amarante. Quatre tiroirs dont deux en ceinture. 88 x 118 x 64 cm. Signée (elle porte également la marque L.S.P. pour Louis-Simon Painsun).

France, collection privée.

HIST: Vente, Mes Ader, Picard, Tajan, Paris, 28 mars 1982, n° 81 (rep.).

18. COMMODE

Placage de bois de violette. Quatre tiroirs dont deux en ceinture. 82 x 123,5 x 52 cm. Signée.

Marsigny, collection M. Pallot.

19. COMMODE

Placage de bois de palissandre traité en feuille. Quatre tiroirs dont deux en ceinture. Châtes à têtes de satyre. Signée.

Hopetoun House, collection Marquess of Linlithgow.



Figure 11. Commode à deux rangs de tiroirs signée par Etienne Doirat. Paris, Musée du Petit Palais.



Figure 12. Commode attribuée à Etienne Doirat. Milan, collection privée.

20. COMMODE

Placage de palissandre. Trois tiroirs. 86 x 110 x 59 cm. Signée.

New York, collection privée.

HIST: Vente, Sotheby's, New York, collection Mrs. G. Lurcy, 16 avril 1981, n° 129 (rep.).

21. COMMODE

Placage de palissandre. Quatre tiroirs dont deux en ceinture. 86 x 120,5 x 63 cm. Signée.

Paris, collection privée.

HIST: Vente, Mes Couturier et de Nicolaÿ, Paris, 26 juin 1981, n° 69 (rep.).

22. COMMODE

Placage de satiné traité en feuilles. Trois tiroirs. Postérieurement à 1979, des bronzes en forme de tournesols lui ont été ajoutés sur les cotés. 81 x 104 x 52,5 cm. Signée.

Collection privée.

HIST: Collection privée, Lisbonne. Vente, Sotheby's, Monaco, 26 novembre 1979, n° 256 (rep.).

22 bis. COMMODE

Placage d'amarante traité en fil dans des encadrements d'acajou. Trois tiroirs. 84 x 88 x 47 cm. Estampillée.

HIST: Vente, Sotheby's, Monaco, 23 juin 1985, n° 822.

23. COMMODE

Placage de palissandre. Trois tiroirs. Traitée en meuble

de boiserie avec montants avants arrondis et moulurés. 86 x 88 x 48 cm. Signée.

Collection privée.

HIST: Vente, Me Ader, Paris, 18 juin 1964, n° 135 (rep.). Vente, Me Laurin, Paris, 7 décembre 1976, n° 98 (rep.).

24. COMMODE

Placage d'amarante. Quatre tiroirs dont deux en ceinture. Montants arrondis. 82 x 93 x 50 cm. Signée.

France, collection privée.

HIST: Vente, Me Martin, Versailles, 27 février 1977, n° 231 (rep.).

25. COMMODE

Placage de palissandre. Quatre tiroirs dont deux en ceinture. Montants arrondis et cannelés. 83 x 130 x 65 cm. Signée.

Localisation actuelle inconnue.

HIST: Vente, Paris, 28 novembre 1966, n° 107 (rep.).

COMMODOES A DEUX RANGS DE TIROIRS

26. COMMODE (fig. 11)

Placage de palissandre en frisage à pointes de diamant. Deux tiroirs. Chûtes en console à tête de femme identique à celles du n° 10. 81 x 98 x 51 cm. Signée.

Paris, Musée du Petit Palais.

HIST: Collection Duthuit au XIX^e siècle.

LIT: H. Lapauze, *Catalogue Sommaire des Collections Duthuit* (Paris, 1907).



Figure 13. Commode signée par Etienne Doirat. Paris, collection privée.



Figure 14. Commode signée par Etienne Doirat. New York, Dalva Brothers.

27. COMMODE

Placage d'amarante traité en feuille dans des encadrements. Deux tiroirs. Chûtes en espagnolettes identiques à celles du n° 6. Sabots terminés par des têtes de dragons. 84 x 117 x 56 cm. Signée.

France, collection privée.

HIST: Vente, Paris, collection Madame L. Tessier, 10–11 juin 1958, n° 54 (rep.).

LIT: *Connaissance des Arts* 107 (mai 1958), p. 104.

28. COMMODE (fig. 12)

Placage d'amarante en frilage à pointes de diamant. Deux tiroirs. Chûtes en espagnolette identiques à celles du n° 6. 84 x 129 x 60 cm. Attribuée.

Milan, collection privée.

HIST: Vente, Mes Ader, Picard, Tajan, Paris, 10 décembre 1975, n° 142 bis (rep.). Vente, Sotheby's, Monaco, 14 juin 1982, n° 485 (rep.).

29. COMMODE (fig. 13)

Placage de palissandre en frilage au carré. Deux tiroirs. Montants arrondis et cannelés. 82,2 x 102,1 x 52,5 cm. Signée.

Paris, collection privée.

30. COMMODE

Placage de palissandre en frilage de pointes de diamant. Deux tiroirs. Montants arrondis. Chûtes en feuille d'acanthé. Signée.

Localisation actuelle inconnue.

LIT: *Galerie-Jardin des Arts*, sept.–oct. 1974, p. 108.

31. COMMODE

Placage de palissandre en frilage à pointes de diamant. Deux tiroirs. Chûtes à masque de satyre. Encadrements des tiroirs et tablier probablement modifiés. 84 x 123 x 60 cm. Signée.

Milan, collection privée.

HIST: Vente, Me Ader, Paris, 3 avril 1968, n° 102 (rep.).

32. COMMODE (fig. 14)

Placage de palissandre en frilage à pointes de diamant. Deux tiroirs. 84 x 118 x 65 cm. Signée.

New York, Dalva Brothers.

HIST: Vente, Sotheby's, New York, 22–24 avril 1982, n° 554.

33. COMMODE (fig. 15)

Placage de satiné en frilage en fougère, sur les tiroirs, dans des encadrements d'acajou. Placage de satiné en frilage en éventail sur les montants. Chûtes en console à tête de femme identiques à celle du n° 10. Sabots en patte de lion. Bronze du tablier identique à celui du n° 1. Deux tiroirs en simulant quatre. 84 x 153 x 66 cm. Attribuée (elle porte la signature MIGEON).

Paris, Musée Carnavalet.

HIST: Collection Henriette Bouvier.

LIT: L. Wilhelm, *Collection Henriette Bouvier* (Paris, s.d.), n° 7. Sir F. J. B. Watson, "The Henriette Bouvier Collection," *Apollo* (1969), 204–221.



Figure 15. Commode attribuée à Etienne Doirat. Paris, Musée Carnavalet.



Figure 16. Commode signée par Etienne Doirat. Collection privée.

34. COMMODE (fig. 16)

Placage d'amarante en frilage en fougère dans des encadrements. Deux tiroirs sans traverse. Châtes en forme de coquille. Cartouche frontal en bronze doré. 85 x 163 x 69 cm. Signée.

Collection privée.

HIST: Vente, Paris, collection Charles Stein, 14 mai 1886, n° 382. Vente, Me Couturier, Paris, 14 mars 1972, n° 109. Vente, Me Rheims, Paris, 1 décembre 1972, n° 124. Vente, Christie's, Londres, 20 juin 1985, n° 82 (rep.).

35. COMMODE

Placage de palissandre. Deux tiroirs. Bronzes rapportés, et réduite en hauteur. 78 x 101 x 50 cm. Signée.

HIST: Vente, Mes Delaporte et Rieuner, Paris, 24 octobre 1983, n° 56.

BUREAUX

36. BUREAU PLAT (fig. 17)

Placage d'ébène avec incrustation de filets de cuivre. Le dessus présente une large bande marquetée dans le goût de Berain. Trois tiroirs. Châtes en espagnolette identiques à celles du n° 6. Masques de satyre sur les cotés. Sabots en pied de biche identiques à ceux du n° 10. 75,5 x 178,5 x 81,5 cm. Attribué.

Paris, collection privée.

HIST: Vente, Christie's, Londres, Collection du Marquis de Cholmondeley à Houghton Hall, 12 avril 1984, n° 163.

37. BUREAU PLAT (fig. 18)

Placage d'amarante traité en fil. Trois tiroirs. Châtes en console à tête de femme identiques à celles du n° 10. Sabots à tête de dragon identiques à ceux du n° 1. Masques sur les cotés attribués à Charles Cressent, et probablement rajoutés au cours du XVIII^e siècle. 78 x 179 x 84 cm. Attribué.

San Marino, The Huntington Collection.

HIST: Collection du Comte de La Ribosière.

LIT: C. R. Wark, *French Decorative Art in the Huntington Collection* (San Marino, 1979), n° 48. G. Wilson, "New Information on French Furniture at the Henry E. Huntington Library and Art Gallery," *GettyMusJ*, vol. 4 (1977), 29-44.

38. BUREAU PLAT

Placage de palissandre en frilage au carré. Trois tiroirs. Décor de bronze peut être modifié. L. 130 x Pr. 70,5 cm. Signé.

Localisation actuelle inconnue.

HIST: Vente, Paris, succession M.B., 30 mai 1930, n° 108 (rep.).

DIVERS

39. PENDULE DE PARQUET

Placage d'amarante traité en fil, incrusté de filets de cuivre. Elle a probablement perdue son décor de bronze. Cadran signé SEUIGNOT. 217 x 50,2 x 24,4 cm. Signée. Localisation actuelle inconnue.

HIST: Vente, Me Blache, Versailles, 7-8 juin 1967, n° 276.

40. CARTONNIER AVEC SON SERRE-PAPIER

Placage d'amarante en frilage en fougère. Le serre-papier ouvre à deux portes latérales. 145 x 81 x 42 cm. Signée.

France, collection privée.

HIST: Vente, Paris, collection Mme L. C., 14 décembre 1960, n° 47 (rep.). Vente, Me Verhaegle, Poitiers, 9 juin 1980 (rep.).

41. ENCOIGNURE

Placage de bois de violette en frisaige à pointes de diamant. Elle ouvre à deux portes et repose sur trois pieds en façade. 72 x 51 x 72 cm. Signée.

Localisation actuelle inconnue.

HIST: Vente, Mes Martin et Desbenoit, Versailles, 30 octobre 1983, n° 147 (rep.).

PIECES REJETEES

A. SECRETAIRE DE PENTE

En marqueterie, présentant sur l'abattant un décor de bronze représentant des jeux de singes inspiré de C. Cressent. Signée (?).

Il s'agit vraisemblablement d'une carcasse transformée au XIX^e siècle. D'autres exemplaires, non signés, mais exécutés au XIX^e siècle sont connus: Vente, Christie's, Londres, Collection Sir Julien Goldsmid, 8 juin 1896, n° 385; vente, Me Blache, Versailles, 3 juin 1970, n° 304. Un troisième se trouvait autrefois à l'Hotel de Parabère à Paris (voir F. Kimball, *Le Style Louis XV* [Paris, 1949], 156).

LIT: A. Boutemy, "Les vrais formes du bureau dos d'âne," *Connaissance des Arts* 77 (juillet 1958), p. 39, and *Connaissance des Arts* 295 (septembre 1976), p. 30.

B. PETITE TABLE

Acajou.

Localisation actuelle inconnue.

Cette petite table de qualité médiocre porte l'estampille "ii" (fig. 19).

HIST: Vente, Me Thion, Louviers, 6 juin 1982.

C. ENCOIGNURE

H. 76 cm.

Localisation actuelle inconnue.

Elle porte l'estampille "ii" (fig. 20). Une paire similaire a paru dans une vente anonyme (Paris, 17 mai 1920, n° 64 [rep.]) avec l'indication "Estampillée v.DOIRAT."

HIST: Vente, Christie's, Londres, 9 décembre 1982, n° 47 (rep.).
Vente, Sotheby's, New York, 4 mai 1985, n° 255 (rep.).

D. COMMODE

83 x 115 x 58 cm.

Localisation actuelle inconnue.

Rien ne justifie en l'état actuel des connaissances l'attribution qui en a été faite à Etienne Doirat.

HIST: Vente, Mes Loudmer et Poulain, Paris, 27 novembre 1975, n° 111.



Figure 17. Bureau plat attribué à Etienne Doirat. Paris, collection privée.



Figure 18. Bureau plat attribué à Etienne Doirat. San Marino, The Henry E. Huntington Library and Art Gallery.



Figure 19. Marque V. DOIRAT, probablement exécutée à la fin du XIX^e siècle.



Figure 20. Fausse estampille E. DOIRAT récemment exécutée à Paris.

E. COMMODE

87 x 138 x 68 cm.

Localisation actuelle inconnue.

Rien ne justifie en l'état actuel des connaissances l'attribution de ce meuble, par ailleurs superbe, à Etienne Doirat. On peut en revanche, avec intérêt, le rapprocher des oeuvres connues de Carel.

HIST: Vente, Sotheby's, Monaco, 4-5 mars 1984, n° 461 (rep.).

F. COMMODE

82,5 x 157 x 62 cm.

Paris, Commerce d'Art.

Ce meuble de grande qualité ne présente aucune des caractéristiques des oeuvres identifiées d'Etienne Doirat, et doit être restitué à l'atelier de Pierre (I) Migeon selon toutes probabilités.

HIST: Vente, Paris, collection Mme Mottart, 8 février 1945 (rep.).
Vente, Me Ader, Picard, Tajan, Monaco, collection d'un grand amateur, 27 mai 1984, n° 177 (rep.).

Two Carved Reliefs by Aubert Parent

Colin Streeter

1. ALLEGORY OF MORTALITY

French (Paris), 1789

By Aubert Parent (1753–1835)

Lindenwood, H: 69.4 cm (2'3 $\frac{3}{8}$ "); W: 47.9 cm (1'6 $\frac{7}{8}$ "); D: 6.2 cm (2 $\frac{3}{4}$ ")

84.SD.76 (figs. 1a–d)

2. ALLEGORY OF THE CONSTITUTION OF 1791

French (Paris), 1791

By Aubert Parent (1753–1835)

Lindenwood, H: 58.7 cm (1'11 $\frac{1}{8}$ "); W: 39.7 cm (1'3 $\frac{5}{8}$ "); D: 5.7 cm (2 $\frac{1}{4}$ ")

84.SD.194 (figs. 3a–b)

The J. Paul Getty Museum has recently acquired two reliefs carved by the French sculptor, designer, and architect Aubert-Henri-Joseph Parent (1753–1835). One of the reliefs (figs. 1a–d), inscribed under the base AUBERT PARENT FECIT AN. 1789, had been owned by Paul Mellon and was purchased by the Museum in November 1983.¹ A few months later, in 1984, the Museum purchased a second relief from Jacques Kugel, Paris (figs. 3a–b). It is similarly inscribed AUBERT PARENT. 1791. Although slightly smaller than the 1789 panel, it is similar in proportions and subject matter; thus the two panels make admirable pendants. Each relief is carved from a single panel of lindenwood (*Tilia* sp.),² a favorite medium for European woodcarvers, who chose it for its pale, bland color, its softness, and its lack of a pronounced grain. (Linden, or “lime-wood” as the English call it, was the favorite medium of the English sculptor Grinling Gibbons [1648–1721], to cite a familiar example.)

Although the early history of the two panels is still

unknown,³ their remarkably fresh, undamaged condition,⁴ particularly in view of their extreme fragility, bears witness to the unflagging respect and affection they have inspired in each succeeding generation, despite the fluctuating tastes of almost two hundred years. Perhaps the consistency of their appeal lies in the two most constant reasons behind the popular enjoyment of art; a respect for virtuoso craftsmanship and a sentimental affection for faithful representations of nature, especially in its most familiar aspects. Even today, one can appreciate the words of the commentator on the Salon exhibitions in which Parent was participating in Paris in the 1780's: “One hardly expects to see such delicacy united with elegance in such a small space.” “The birds are as lively as they are in nature.” “It is fruitless to attempt to render the satisfaction that the public has had in seeing these masterpieces. They leave nothing to be desired, not for the design, nor for delicacy, neither for their accuracy.”⁵ Yet while his works have been admired, Aubert Parent has become obscure.⁶ We are drawn to take a closer look, both at the carvings and the carver.

In the Museum's panel dated 1789 (fig. 1a), Aubert Parent has carved a bouquet of poppies, tuberose, roses, ranunculus, pinks, lily-of-the-valley, jasmine, lilac, flatcup narcissus, a tulip, and English daisies. The bouquet appears to be casual and profuse, but it presents a strong diagonal stabilized by carefully balanced masses. Light and shade of petals and foliage, achieved by bold undercutting and high relief, set off the highly controlled, extremely flat relief of the vase itself. It is carved as though it were of marble, or perhaps bronze, with bronze handles composed of clambering lizards whose tails are bound to the heads of griffins (fig. 1d). The juxtaposition of the cool, abstract form of

1. Paul Mellon acquired this relief from David Peel, London, and later sold it at Christie's, New York, on November 22, 1983, lot 275. The Museum secured it through Dalva Brothers, Inc., New York.

2. The only panel by Parent that has been microscopically analyzed is one in the Metropolitan Museum of Art, dated 1784, accession number 1971.206.39 (see fig. 6). James Draper informs me that Francis Kukachka identified the wood as *Tilia* species.

3. Apparently neither relief was exhibited at the Salon de la Correspondance in Paris, where Parent regularly exhibited his work, nor have they been identified from descriptions in sale catalogues.

4. Each has suffered very minor losses.

5. “On ne s'attend guère à voir tant de délicatesse réunie à l'élégance dans un tel petit espace” (1783). “Les oiseaux sont animés comme dans

la nature” (1781). “C'est un vain qu'on voudrait rendre la satisfaction que la publique a eue en voyant ces chefs-d'oeuvre. Ils ne laissent rien à désirer, ni pour le dessin, ni pour la délicatesse, ni pour la vérité” (1779). Quoted in Alphonse Maze-Sencier, *Le Livre des Collectionneurs* (Paris, 1885), 660–662.

6. The most recent article devoted to Parent was published in 1926: Charlotte Steinbrucker, “Lindenholzschnitzereien von Aubert Joseph Parent,” *Anzeiger für Schweizerische Altertumskunde*, n.s., vol. 28 (1926), 190–192. The Metropolitan Museum's relief was recently illustrated in *The Fine Art of the Furniture-Maker: Conversations with Wendell Castle, Artist, and Penelope Hunter-Stiebel, Curator*, edited by Patricia Bayer, (Rochester, New York, 1981), 19.



Figure 1a. Carved relief by Aubert Parent, 1789. Malibu, The J. Paul Getty Museum 84.SD.76.



Figure 1b. Detail of figure 1a.

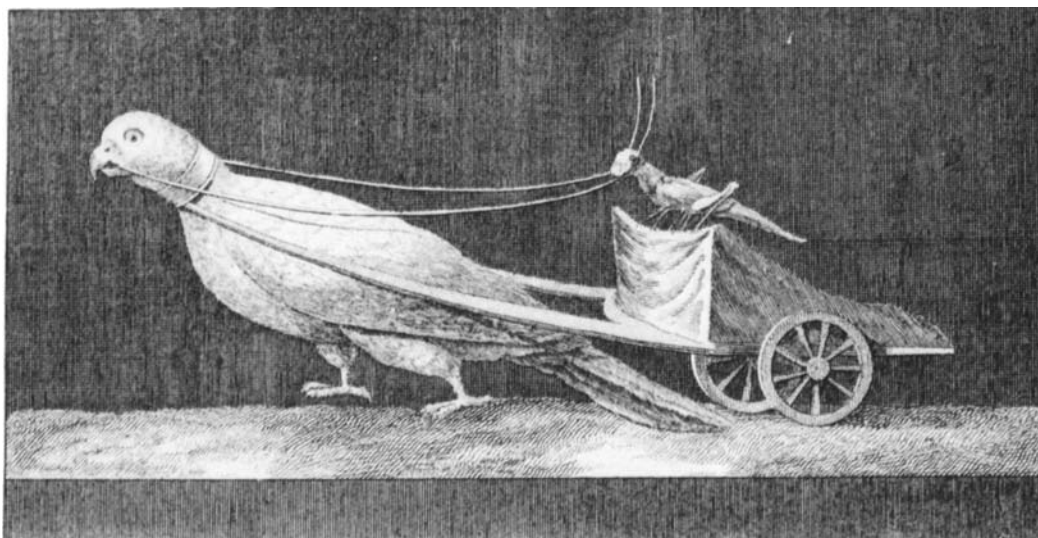


Figure 2. Engraving of a fragment of wall painting from Herculaneum, from the Abbé de Saint-Non, *Voyage Pittoresque de Naples et de Sicile* (1787). The source of Parent's relief in figure 1b.

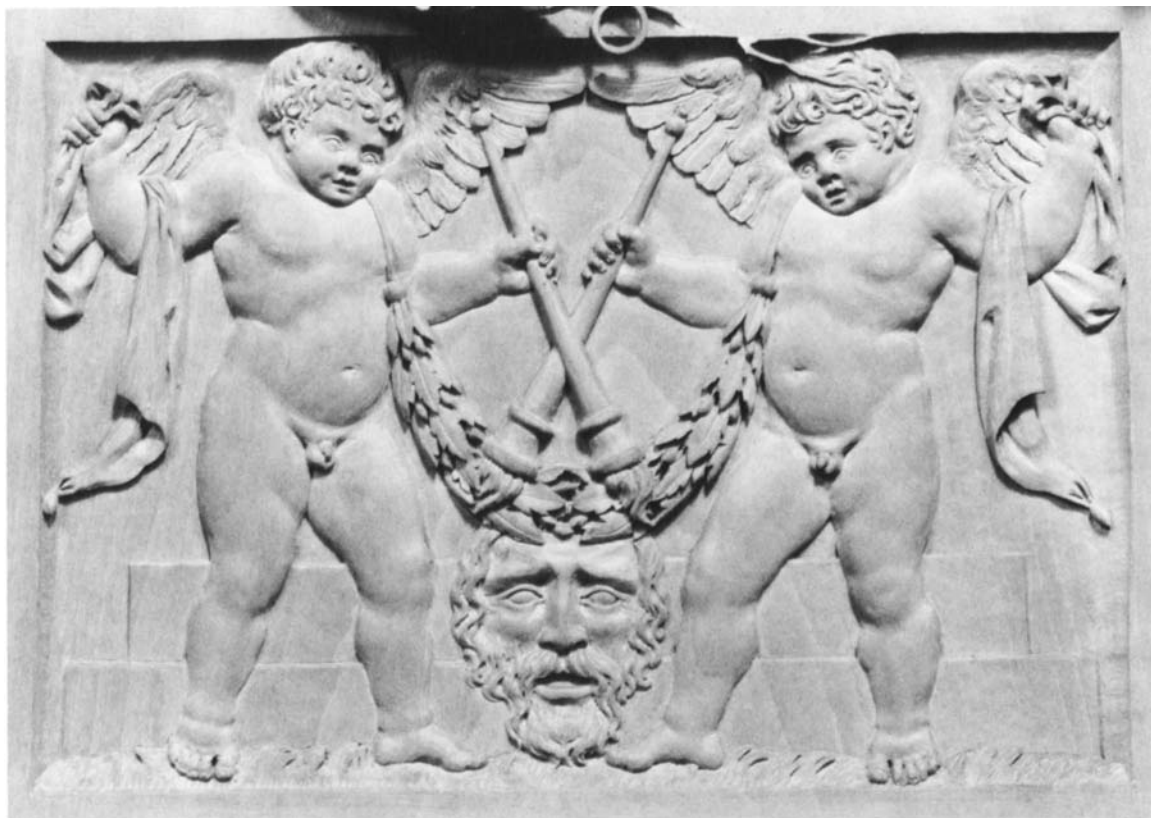


Figure 1c. Detail of figure 1a. Mourning figures on the socle.

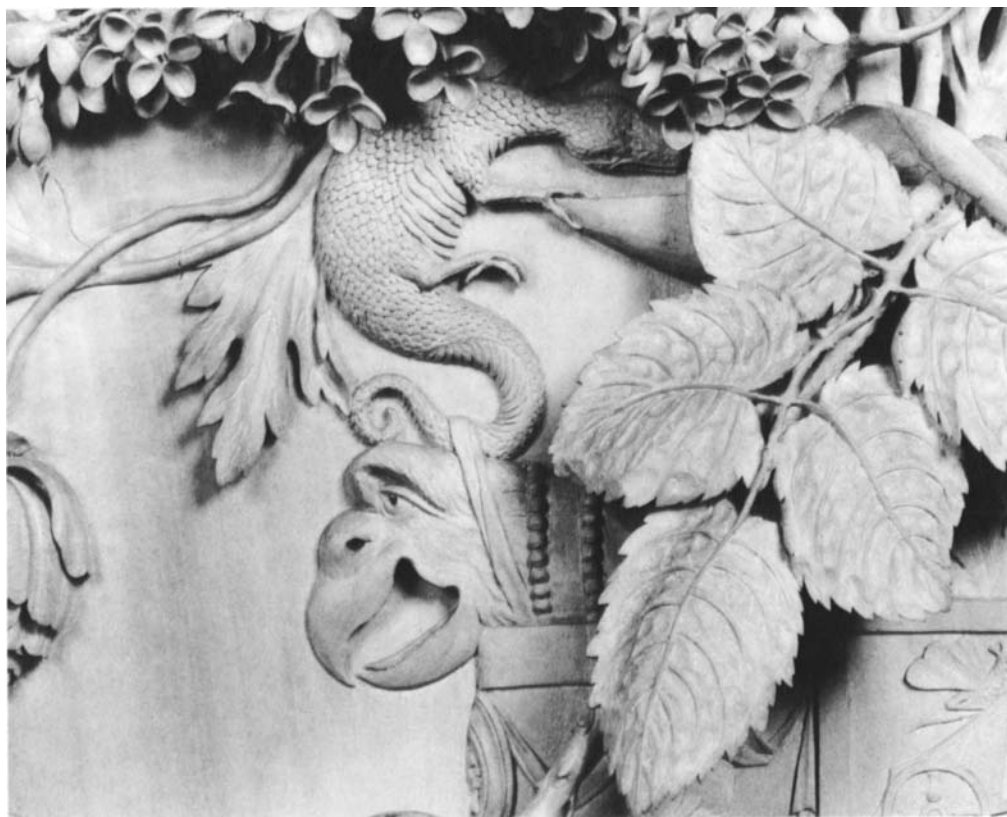


Figure 1d. Detail of figure 1a. The handles of the vase.

the vase's body with the naturalism of the lizards finds many parallels in porcelains and hardstones that were mounted in gilt bronze during the 1780's, but none closer than the "Vase Léopard" produced at Sèvres, in which an even more lifelike lizard perches on the flat shoulder of a turned vase of comparable shape and steadies itself with its foreclaws on the lip of the vase.⁷

Parent's vase bears around its shoulder a broad band of weapons and vases that is broken by a tablet showing a grasshopper in a triumphal chariot drawn by a parrot (fig. 1b). Parent drew his inspiration from a rather stolid engraving reproducing a fragment of wall painting found in the excavations of Herculaneum, published in the Abbé de Saint-Non's informative and anecdotal account, *Voyage Pittoresque de Naples et de Sicile*, 1787 (fig. 2).⁸ Parent has infused his harnessed parrot with a life and verve that the engraving lacks. He has also reversed the orientation of the engraving so that his relief corresponds to the original. In 1789 Parent had just returned from four years of study in Italy, so it is just possible that he was not relying on the engraving but was working from a sketch or memory of the original, which had recently been moved from the royal villa at Portici (where King Charles of Naples had kept the Pompeian and Herculanean discoveries jealously guarded) to a museum set up to receive them in Naples.

Below the shoulder band an idealized medallion of a young man is set against stylized acanthus foliage and leafy scrolls. The vase stands on a rectangular plinth carved with a pair of Loves with their torches reversed in the traditional Roman gesture of mourning (fig. 1c). The theme of a single figure with a reversed torch is common enough on Roman sarcophagi,⁹ but Parent has doubled the figures to make them symmetrical. To create an original composition with a strong central scheme he has linked the Loves with a heavy swag of laurel and introduced a bearded mask between their feet. The vase standing on this plinth, then, can be seen as a funerary urn and the medallion bust as an icon of the departed. If this is so, then the tablet of the grasshopper's triumphal chariot is not merely a decorative *grottesche* arbitrarily chosen but an emblem of the vanity of human endeavors. Saint-Non, in describing the Roman wall painting, offers an interpretation of the subject that may have recommended it for the position it occupies on this vase. He suggests that it can be interpreted as a satiric allegory of the emperor Nero, one of whose principal tal-

ents, he says, was singing in the public theaters and who placed greater importance on being a good charioteer than on conducting an empire, and of the philosopher Seneca, who Saint-Non characterizes as strong in rhetoric but weak in action and as one of the first to attempt to palliate the horror of Nero's murder of Agrippina.¹⁰

Parent has translated the color values of painting into gradations of relief, ranging from the shadowed elements rendered in the lowest possible relief to the highlights, such as the strong diagonal of the spray of roses, rendered in deeply undercut high relief, or the entirely undercut sections of grapevine. Making full use of his virtuosity in carving, Parent contrasts conventionalized acanthus leaves "carved" on the vase with the "real" leaves of roses and grapevine surrounding it. The Dutch flower painters of the seventeenth and early eighteenth centuries provided the models for the composition of his bouquet, in which a strong pyramidal central structure balances a diagonal with broad masses, offset by the radiating sprays of finer textures. The main theme is one that is inherent in all still-life flower pieces that contrast a rich and enduring man-made object with the bounty of nature, immediate and fleeting: *Ars longa, vita brevis est*.

This stage, resonant of Nature and Antiquity and Mortality, becomes the setting for a small drama taken from the homely world of the vineyard. For across the antique plinth grows a shoot of grapevine, shown at the moment when the grapes are just beginning to develop. In the vine a songbird defends its mate and their nest from a small grass snake.

In the Museum's other recently acquired panel, dated 1791, Parent has offered a somewhat simpler rendering of a similar subject (figs. 3a-b). Once again the panel presents at first view a bouquet of flowers which includes scabious, tuberose, carnations, English daisies, ranunculus, roses, double poppies, convolvulus, and jasmine, again with a strong diagonal from upper right to lower left. The bouquet is arranged in a ewer that bears a winged female head in high relief, all but lost to view under a deeply undercut poppy leaf. A pair of medallions, joined by loose-link chain, are casually looped through its handle (fig. 3b). One medallion represents a bust of the emperor Hadrian: "Imperator Caesar Trajanus Hadrianus," reads the abbreviated inscription. The other represents a personification of Rome holding the palladium, inscribed "S<enatus> C<onsulto>" (by decree of the Senate). Both medallions

7. The original model preserved in the Musée Nationale de Céramique, Sèvres, is illustrated by Albert Troude, *Choix de Modèles de la Manufacture de Porcelaines de Sèvres* (n.d.), pl. 112.

8. I am grateful to Neil MacGregor for identifying this source. The engraving in Saint-Non's *Voyage Pittoresque* (Paris, 1787) was derived in turn from the Accademia Ercolanese's official publication presenting the finds, *Le Antichità di Ercolano*, I (Naples, 1757), 47. That volume, how-

ever, would not have been nearly so accessible to Parent, as it was printed under royal supervision and had only limited circulation.

9. For example, the erotes with a reversed torch on a marble sarcophagus dating to the second century A.D. in the J. Paul Getty Museum, accession number 85.AA.30.

10. Saint-Non (*supra*, note 8), 15.



Figure 3a. Carved relief by Aubert Parent, 1791. Malibu, The J. Paul Getty Museum 84.SD.194.



Figure 3b. Detail of figure 3a. Medallions of Hadrian and of Rome.

appear to be based on seventeenth- or eighteenth-century medals rather than directly on ancient Roman coins.¹¹ The ewer stands on a simple shelf supported by console brackets on which there is the pitiable sight of a dead songbird, its wing extended, its claws contracted in rigor mortis. On the right, near the medallions, lies its defenseless nest of eggs. The relief is signed under the shelf AUBERT PARENT. 1791.

The symbolism of the chained medallions representing the emperor Hadrian and Rome, with its traditional legend "Senatus Consulto," could not have been lost on the French viewer in 1791. Through the hectic events of that year, a committee of the National Assembly was drafting a constitution for France. While the most reactionary court element had emigrated with the comte d'Artois, the prince

de Condé, and the duc de Bourbon after the fall of the Bastille two years previously, the more flexible conservative element, the Monarchiens, were working toward a system of the British type, even after the attempted escape of the royal family in June. On the fourteenth of September, Louis XVI took an oath to support the new Constitution of 1791. Parent has captured this moment of balance when the Monarchiens still hoped that a reformed and constitutional France could be governed by the decrees of a French senate, linked by the new constitution to an enlightened Louis XVI, like a new Hadrian.

Aubert Parent was born December 13, 1753, at Cambrai in the northernmost part of France. The Parent family was

11. The representation is unusual in that the emperor is depicted beardless. For the Roman type with the palladium see, for example, the coin in the British Museum (Roman Empire 1541), illustrated in

Harold Mattingly, *Coins of the Roman Empire in the British Museum*, 3 (London, 1962), pl. 88/12.



Figure 4. Carved relief by Aubert Parent, 1777. Presented to Louis XVI. Valenciennes, Musée des Beaux-Arts (Depot de l-Etat).

long established there, and Aubert Parent claimed to be descended from Pierre Parent, a secretary of state to Louis XI in the fifteenth century.¹² Parent's talent attracted the attention of Anne-Gabriel de Cardevac, marquis d'Havrincourt.¹³ It is not surprising to find that three of Parent's known patrons in the 1770's and 1780's were aristocrats

from Parent's native province with connections at the court of Louis XVI. Besides Havrincourt, they were the marquise d'Ecquevilly, the wife of Havrincourt's cousin Auguste Hennequin, marquis d'Ecquevilly, who held a hereditary court appointment as captain general of the royal hunts and master of the royal boar-hunting pack,¹⁴ and Ecque-

12. Parent's obituary in *Journal des Artistes* 9 (1835), 364.

13. Family tradition remembered by Aubert Parent's great-grandson, recorded in Henri Vial, Adrien Marcel, and André Girodie, *Les Artistes Décorateurs du Bois* (Paris, 1922), vol. 2. Parent's patrons have been identified where possible, in Henri Jouglas de Morenas and Raoul de Warren, *Grand Armorial de France* (Paris, 1975), and in F. A. A. De la Chesnaye-Desbois, *Dictionnaire de la Noblesse de France* (1872, reprint Nendeln, 1969).

14. An oval relief representing a nest of fledglings being fed by their mother, on a spray of roses entwined by ivy, symbolic of Love and Friendship, which was commissioned by the marquise's children (her two sons also being at the court of Louis XVI) was exhibited by Parent at the Salon de la Correspondance of 1780. Mammé-Claude Pahin de la Blancherie noted it as being "astonishing in the delicacy of its work and the truthfulness of the attitudes" in his review of the exhibition, quoted in Maze-Sencier (supra, note 5), 661.

15. Two oval reliefs by Parent belonging to Le Peletier d'Aunay were in the Salon of 1779. Ibid.

16. The panel measures 80 x 99 cm (27¼" x 3'3"). Christian Baulez has kindly identified the precise room in Louis XVI's Petits Appartements in which the panel was displayed and has also traced its subsequent history. Excluded from the Revolutionary sales, it was naturally in retirement under Napoleon. From 1821 to 1844, it was displayed at the Grand Trianon. Returned to the Garde Meuble in Paris for a few years, it was brought out briefly in 1851 for the Petit Trianon before it joined the Musée des Souverains at the Louvre in 1852. When the Musée des Souverains was disbanded in 1871, the relief was returned to the Mobilier National. It was lent to the Musée Carnavalet in 1922 and then in 1954 to the Musée des Beaux-Arts at Valenciennes, where it remains. Another Parent panel, formerly in the Musée des Beaux-Arts, Valenciennes, of a bouquet with lilac, narcissus, and tulip, measuring 45 x 27 cm (1'5¼" x 10½"), disappeared during World War II. There is,

villy's cousin Charles-Louis-David Le Peletier, styled comte d'Aunay (1750–1831), also a courtier.¹⁵ Both owned reliefs carved by Parent.

Aubert Parent first came to widespread public attention in 1777. In that year the young Louis XVI, still enjoying his early popularity, participated in a ceremony that commemorated the centennial of Valenciennes' permanent return to French territory. During the course of the ceremony the king was presented with a carved panel by Parent (fig. 4). The king was so pleased with it that he placed it in the *salle à manger intérieure* at Versailles.¹⁶

The relief represents an open wicker basket filled with flowers. Tulips, roses, lilac, anemones, jasmine, periwinkle, ranunculus, convolvulus, scabious, and others are tightly massed in an oval bouquet. The influence of the Dutch masters of flower painting, so apparent in the Museum's two later reliefs, is absent. The basket stands on a plinth studded with fleurs-de-lys, against which is a crowned medallion of Louis XVI flanked by cornucopias filled with the gifts of peace and the spoils of war. To the left are emblems of peace: a pair of birds and their nest of fledglings on a laurel branch. In the background, in very shallow relief suggesting a misty depth, there is a pyramid commemorating Louis XVI's coronation at Rheims. In the corresponding space at the right are emblems of war: a banner and drum with a spray of oak leaves. A trophy of military arms hangs on a broken tree in the background. The relief is signed A.J. PARENT, F. 1777. The carved and gilded frame bears the flattering inscription GRAND ROI DE VOS SUJETS ET L'AMOUR ET LE PERE QUE LE FRANCOIS ADORE ET L'ETRANGER REVE QUAND J'ERIGE UN TROPHÉE AUX PLUS RARES VERTUS MON ART TRACE LOUIS ET RAPELLE TITUS (Great King of your subjects, both lover and father, whom the Frenchman adores and the foreigner ponders, when I raise a trophy to the rarest of virtues, my art traces Louis and recalls Titus).¹⁷

Launched by such public royal approval, Parent could

hardly fail to succeed. The private commissions that he exhibited at the Salon de la Correspondance from 1779 to 1783 reveal a pattern of patrons belonging to court rather than Parisian circles. In addition to his patrons from the north of France, the commentator on the salons mentions Louis Metayer, treasurer of the duc d'Orléans, and Henri-Roland de Turpin, styled the marquis de Turpin. Parent's fresh naturalism appealed to the generation that wept over Rousseau's *Emile*. His graceful classicism and accessible allegories succeeded with admirers of Clodion. Above all, his rendering of flowers and the small creatures of the field pleased the *curieux* who avidly collected Dutch flower pieces. A note from the commentary on the Salon de la Correspondance of 1779 gives an insight into Parent's painstaking and literal observation. Parent exhibited

a sculpture in wood, representing a finch's nest attached to an ivy branch, in which are several eggs; beside the nest the mother is lying dead next to one of her eggs, out of the nest and broken, within which one distinguishes the organism of the little one that is beginning to develop. The whole is sculpted out of a single piece of wood and executed after nature. The artist having taken, on an oak branch, the nest and the brooding mother, had shut them in a cage; at the end of some hours he found the nest rather disordered and the mother expiring next to the broken egg. He seized this interesting moment to render all the expressiveness of nature. The artist has given, as a base for this tragic little subject, a little tomb also in wood imitating porphyry, absolutely like that which is erected to the memory of M. the comte de Caylus, in one of the chapels of Saint-Germain-l'Auxerrois.¹⁸

During these successful years, some of the carved reliefs that Parent executed and exhibited were scarcely more than unauthorized compliments to crowned heads. In 1783 Parent exhibited a bas-relief portrait of Catherine II, Empress of Russia, with a brooding bird in a nest symbolizing the empress' good deeds and maternal tenderness for her subjects. This piece seems to be the only justification

likewise, no trace of four panels of the Seasons, commissioned by the City of Valenciennes as an offering to the mayor, Benoist de Laumont. They were said to have been donated to the Musée des Beaux-Arts in 1905 by the sculptor's grandson, Louis Parent, according to Vial, Marcel, and Girodie (supra, note 13). Would these have been the panels of the Seasons that Parent exhibited at the Exposition de Valenciennes in 1818, noted by Stanislas Lami, *Dictionnaire des Sculpteurs de l'Ecole Française au Dix-huitième Siècle* (1911), vol. 2?

17. Compare this with this reverent dedication, with its overtones of religious duty and family piety, Parent's tacit identification of Louis with the emperor Hadrian in the Museum's relief of 1791 (figs. 3a–b).

18. "Une sculpture en bois, représentant un nid de tarin, attaché à une branche de lierre, dans lequel se trouvent plusieurs oeufs; à côté du nid, la mère étendue morte auprès d'un de ses oeufs, hors du nid et cassé, dans lequel on distingue l'organisation du petit qui commence à se développer. Le tout est sculpté d'un seul morceau de bois et exécuté d'après

nature. L'artiste ayant pris, sur une branche de chêne, le nid et la mère couvant ses oeufs, les avait renfermés dans une cage; au bout de quelques heures, il trouva le nid un peu renversé et la mère expirant auprès de l'oeuf cassé. Il a saisi ce moment intéressant pour rendre tout l'expression de la nature. L'artiste a donné pour base à ce petit sujet tragique un petit tombeau aussi de bois imitant le porphyre, absolument pareil à celui qui est érigé à la mémoire de M. le comte de Caylus, dans une des chapelles de Saint-Germain-l'Auxerrois" (quoted in Maze-Sencier [supra, note 5], 660–661). Parent reworked the form of Caylus' sarcophagus in his relief of 1795 commemorating Louis XVI, illustrated in figure 8. The sarcophagus stood for years as a conversation piece in the garden of the irascible and diminutive antiquary. In good time Caylus was installed in it, prompting Diderot's irresistible epitaph:

"Ci-gît un antiquaire acariatre et brusque.

Ah, qu'il est bien logé dans cette cruche étrusque!"

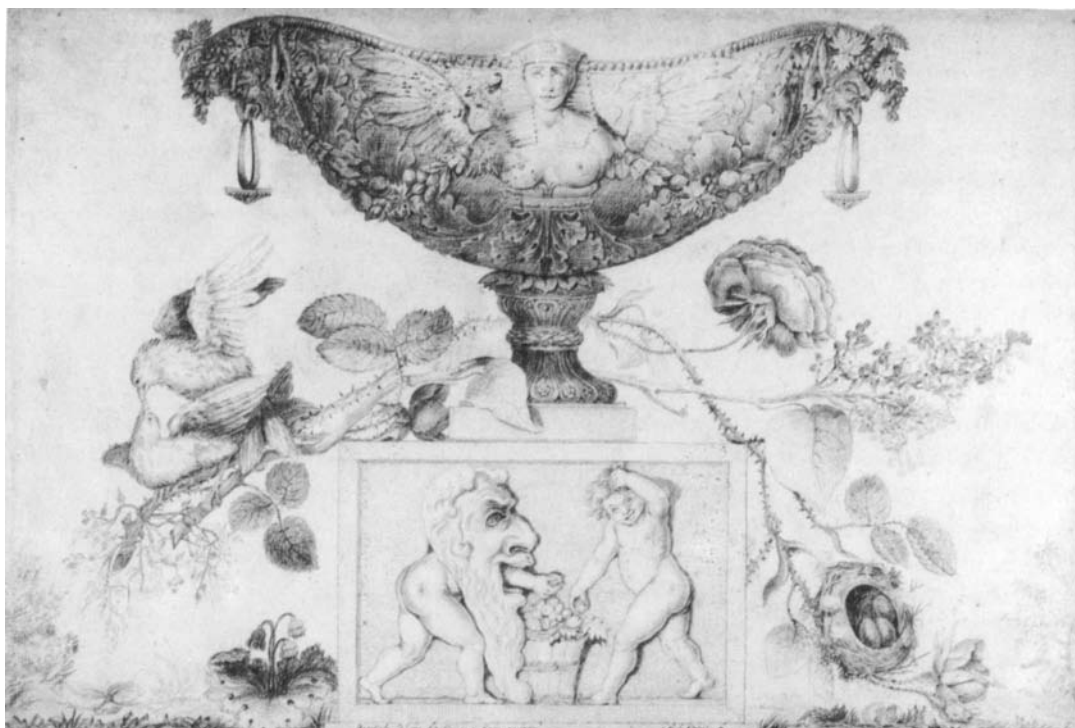


Figure 5. Red-chalk drawing by Aubert Parent, 1784, executed in Rome. The Metropolitan Museum of Art, Harris Brisbane Dick Fund and Joseph Pulitzer Bequest, 1971.513.4.



Figure 6. Carved relief by Aubert Parent, 1784, executed in Rome. New York, The Metropolitan Museum of Art, gift of Mr. and Mrs. Charles Wrightsman 1971.206.39.

for thinking that Parent ever went to Saint Petersburg, as most modern dictionaries report. More likely, it merely memorialized the warming of French relations with Russia, which were cemented the following year with the highly public, though technically incognito, visit of Grand Duke Paul and Grand Duchess Maria Feodorovna, traveling as the “comte and comtesse du Nord.”¹⁹ In the Salon de la Correspondance in 1781, Parent showed an oval relief complimenting Louis XVI and Marie Antoinette in such an intimate and sentimental manner that the panel was quite reasonably misinterpreted as a marriage medallion, with portraits of the fiancés, when it was sold from the collection of Pierre Decourcelle in 1911.²⁰

19. The other major misconception repeated in most modern sources (that Parent also worked as a painter of miniatures) appears to stem from a misidentification of Aubert Parent with the miniaturist and porcelain painter J. Parent (working 1806–1841). J. Parent was a painter at Sèvres, who is best known for the heads imitating cameos on the “Table des Grands Capitaines,” which was ordered by Napoleon from Sèvres in 1806 and finished in 1812, before Aubert Parent returned to France. See Simone Lanne, “La Table des Grands Capitaines,” *Gazette des Beaux-Arts* 1934, 283–285.

20. Paris, May 29–30, 1911, lot 228, not illustrated in the sale catalogue. It was correctly identified by Stanislas Lami (*supra*, note 16).

21. Parent’s career as an architect is quite beyond the scope of this article. Most of his projects appear to have remained on paper, though François-Fortuné Guyot de Fère, *Statistique des Beaux-Arts en France: annuaire des artistes français* (1835), 286, firmly states that he had con-

In 1784 Parent traveled to Italy, supported by a royal stipend. He stayed there until 1788, assiduously accumulating at first hand the classical repertory that would serve him when he returned to Paris and on the basis of which he would be able to style himself "architect."²¹ Of all the drawings of antiquities and surveys of monumental remains amassed during these four years, we know almost nothing. The exceptions include two sheets of drawings by Parent documenting vases and other antiquities he had seen in Rome, in the Villa Medici and the Vatican museum, at Hadrian's Villa at Tivoli, and in the galleries of the Uffizi in Florence. These sheets, bought for the Kunstbibliothek, Berlin, in 1967, have been described by Ekhart Berckenhagen.²² Dated 1784 and 1788, they show Parent already in the process of juxtaposing the antiquities he was seeing. Copious notes accompany the exercises.

A red-chalk drawing from this period, entitled *Bareliefo d'après L'antique a Rome en 1784 Aub. Parent fec.*, is in the Metropolitan Museum of Art (fig. 5). The base represents a well-known Hellenistic motif, a Love thrusting his arm through the open mouth of a mask. The vase resting on it bears a quite-unexpected Egyptian winged bust, a very early Neoclassical use of an Egyptian theme, while the serpentine lip of the vase still has a Rococo movement. Swags of fruit lie against foliage, and a pair of satyrs crowned with grapes bear rings through their noses.

One further product of Parent's fertile voyage is a lindenwood relief carved in Rome soon after his arrival, inscribed AUBERT PARENT EQUES RO. INV. SCULP. ROMA AN 1784, now also in the Metropolitan Museum (fig. 6).²³ (It is interesting to see Parent, who claimed a gentle though not noble descent, signing himself "Eques Romanus," or "Roman Cavalier," within months of arriving, much in the same way that Giambattista Piranesi styled himself "Cavaliere Romano." If the title was an official one, it seems to have been broadly bestowed or casually taken up. Whether or not it was available to any visitor of gentlemanly bearing and of the Catholic faith, Parent's use

of it is a token of his social aspirations.) In several ways the Metropolitan relief disposes the same elements as the relief of 1789 in the Getty Museum (fig. 1a): in its dimensions,²⁴ the selection of flowers and their arrangement, the classifying footed vase carved in low relief, the block plinth, and the avian drama played out amid the grapevine. The varied rendering of textures and surfaces and the mastery of fine gradations of relief display a comparable virtuosity, but in the composition of the low-footed bowl one detects that Parent was rapidly assimilating classical motifs but had not yet integrated them as elegantly as he was to do later. The Mannerist generation that succeeded Raphael had become sufficiently canonized by the late eighteenth century that Parent embraced its motifs as part of the classical heritage. Parent has combined a pair of foliated satyrs' masks, creatures of Italian Mannerism, with an archaic mask of a patriarchal bearded deity whose head is framed in coiled ringlets. On the plinth an allegory of maternal tenderness follows the conventions of representations of Charity that had been developed in the sixteenth century rather than in ancient Rome, though Parent has made of her a Roman matron by her hairstyle and the classical cross-framed cot. This theme of maternal care is reinforced by the actions of the birds, which are both occupied in bringing insects to feed their young.

Very recently the generous cooperation of several people has uncovered some of the early career of this panel. Mr. and Mrs. William Robertson, of Loewi-Robertson, Los Angeles, recalled that when they purchased the relief on the art market in Los Angeles, they learned it had once been with French and Co., New York. Quite independently, Laurel Oden discovered a photograph of the relief and its original stock sheet among the incomplete French and Co. archives deposited at the Getty Center for the History of Art and the Humanities. The stock sheet, number 12384 (later changed to 25791), reveals that French and Co. purchased the relief from E. D. Smith on October 5, 1923, and sold it to James Pendleton on January 31, 1949. That was

structed several houses, and his sons, Henri-Joseph-Aubert (1819–1870) and François-Clément-Joseph (1823–1884), both became successful architects, trained by their father and by Antoine Froelicher (Emile Bellier de la Chavignerie, *Dictionnaire Général des Artistes de l'Ecole Française*, vol. 2 [1885, reprint, New York, 1979], and C. E. Curinier, *Dictionnaire National des Contemporains* [Paris, 1899–1905], vol. 2, 280). It is startling to see Aubert Parent described as a pupil of M. Froelicher by Guyot de Fère in 1835, for there is little chance that he could have been confused with his elder son who was then sixteen years old. A large Froelicher clan of craftsmen in the building trades had been established for generations in Solothurn, Switzerland, though M. Gisi in *Schweizerisches Künstler-Lexikon* (Frauenfeld, 1905), s.v. "Peter Joseph Froelicher," disclaimed any positive connection between the Solothurn craftsmen and Froelicher, the Parisian architect, unless it were through a journeyman carpenter there, Joseph Wilhelm Friedrich Froelicher

(1714–1780). G. K. Nagler, *Neues Allgemeines Künstler-Lexikon* (1841), though inaccurate regarding Aubert Parent's career outside Germany and Switzerland, states that Parent established the first art exhibition in Solothurn in 1805. Is it possible that, far from being Froelicher's pupil, Parent found Antoine Froelicher in Solothurn and encouraged him to go to Paris where he sent him his own two sons as pupils?

22. *Die Französischen Zeichnungen der Kunstbibliothek Berlin* (Berlin, 1970), 408–409, HdZ 6592 and 6593.

23. It measures 70.5 x 52.5 cm (2'3¾" x 1'8½"). The Museum's panel of 1789 measures 69.4 x 47.9 cm (2'3¾" x 1'6½").

24. The panel measures 71 x 52 cm (2'4" x 1'8½"). It was bought from Loewi-Robertson, Los Angeles, and given to the Metropolitan Museum by Mr. and Mrs. Charles Wrightsman, 1971. I am grateful to James Parker and James Draper for allowing me to inspect this panel again recently and for opening their files to me.

only moderately interesting; however, the stock sheet bears, in lieu of the usual brief description, a translation into English of a long, somewhat self-congratulatory explication of the relief noted as “(signed) Aubert Parent/ Amsterdam 1793.” Reading through the translation, one finds that Parent described himself in 1793 as “Sieur Aubert Parent, Sculptor, Designer, Academician and former pensioner of his late Majesty, Louis XVI, King of France, resident of Bâle, Switzerland.” In addition, he described the panel, which he must have brought from Italy and kept with him until 1793, as “one of the richest and most priceless” products of his composition and his chisel.

Parent’s evaluation of the virtuoso aspects of his carving offers insight into his own feelings about his achievement. In his description of the 1784 panel he draws attention to the fact that it is carved out of a single piece taken from the heartwood of an Italian linden without a single piece having been inserted or broken. He makes special note of the lilac because of the difficulties he had to surmount to execute it without breakage, working it from above as well as from below. Parent also makes a point of the extreme flatness of the relief, which he notes is two *lignes* in thickness. A *ligne* (corresponding to 2.25 mm) was the twelfth part of a *pouce*, the old French equivalent of our inch. Finally, Parent cannot resist calling attention to the flies resting on the tulip leaves and the lizard at the bottom, “of most surprising naturalness.”²⁵

For Parent’s description to have survived until 1923, it was reasonable to hope that it remained attached to the back of the panel. James Parker, on opening the panel’s gilded frame at the Metropolitan Museum, discovered that the sheet of paper was no longer there.²⁶

On his return to Paris in 1788, Parent apparently lost no time in working up designs for publishable suites of engravings, as all the known suites are dated either 1788 or 1789.²⁷ The designs range widely. They show decorative vases and designs for arabesque ornament, carved console tables and upholstered seat furniture, as well as gilt-bronze

mounted *ébénisterie*, even wrought-iron balconies and staircase railings,²⁸ all in a polished Neoclassical style that Parent confidently described as “dans le gout le plus nouveau” or “dans le dernier gout.” The individual suites never consist of more than six sheets. They must have been inexpensive productions directed to a craftsman market, and consequently they have been widely dispersed and are now rare. The Getty Center for the History of Art and the Humanities has one of these suites, bound in a volume with other contemporary engravings.²⁹ It is the “Premier Cahier de Différens Ornemens, Pour la Décoration des Pendules. Les Ornemens sont disposé pour etre executé en Bronze et les Socles en Marbre blanc. Composé et Dessiné par Aubert en 1788.” Although a carved wood clockcase broadly comparable to these designs was once attributed to him,³⁰ Parent made it clear in the subtitle to this suite that his designs were to be carried out in more typically Parisian materials: white marble socles mounted with bronze.

In the two brief years between his return from Rome and the Revolution, Parent found himself in direct competition with another sculptor, Jean Demontreuil, who exhibited carved relief panels in Paris salons between 1791 and 1798. Demontreuil came from Bordeaux where he had been a pupil of the sculptor and architect Barthélmy Cabirol (circa 1732–1786).³¹ Demontreuil’s subject matter was more circumscribed and less ambitious in its allegorical content than Parent’s, for he concentrated on depicting songbirds in the nest or strung up as game. It was his technical brilliance, however, that made him a serious rival to Parent, as can be seen from his surviving reliefs. At Burghley House, Nottinghamshire, for instance, there is a trompe l’oeil relief signed Demontreuil. It is a tour de force carved (like all Aubert Parent’s reliefs) from a single panel of wood. It shows a dead songbird strung up by one foot with a length of twine that is knotted over a nail. A fly is crawling on the bird’s neck.³² A similar relief signed by Demontreuil is currently on the Paris art market,³³ and a relief vase of flowers with a songbird, signed and dated 1768, is

25. At a later date, the stock number was reused for a pair of carved reliefs measuring 40.5 x 64.4 cm (1’4” x 1’), apparently in frames measuring 48.2 x 35.5 cm (1’7” x 1’2”). Photographs of them show a bulbous pitcher with a vase of flowers, including lilac, roses, ranunculus, a tulip, and tuberose, perched on a fluted column. On one, inscribed AUBERT PARENT S. AN. 1781 on a tablet in the lower-left corner, birds are mating on the top of the column. (A photograph was generously provided by Theodore Dell.) On the other, which is similarly inscribed at the lower right AUBERT PARENT F. AN. 1782, the pitcher is reversed and a nest of eggs lies in a spray of hawthorn across the top of the column. The control of perspective, usually such an assured feature of Parent’s work, is faulty. (Permission to reproduce this archival print could not be granted by the Getty Center for the History of Art and the Humanities.)

26. James Parker generously undertook to have the frame opened in

order to inspect the back of the panel.

27. See D. Guilmard, *Les Maîtres Ornemanistes* (1880), 266, and *Katalog der Staatlichen Kunstbibliothek Berlin* (Berlin, 1936), under no. 121.

28. Parent’s pen-and-ink drawings for a “Suite de L’oeuvre de serurerie composé et desiné par Aubert,” according to inscriptions on two of the drawings, from the Hippolyte Destailleur collection sold in Paris, May 19–23, 1896, are in the Musée des Arts Décoratifs, Paris, accession numbers INV CD 155–159, 161–162, and 176–179. The designs for wrought-iron balconies, window balconies, and staircase railings include two “sur le gout Romain” and one “Composé dans le gout anglois.” They must also date to 1788/89.

29. Call number 84-B 8073.

30. Arthur Weese and Maria Weese, *Die Alte Schweiz*, 2nd ed. (Erlenbach-Zürich, 1925), 174.

in a Greenwich, Connecticut, private collection. In 1791 Demontreuil exhibited six such carved reliefs, all of songbirds and their nests or of dead birds, and in the next two years he repeated this theme several times.³⁴ Aubert Parent was spurred into emulation, for a panel signed *Aubert Parent Sculp. An 1792* (fig. 7) appears to be a direct response. It shows a dead songbird strung up from a nail above a rustic wooden shelf, on which lies the nest of eggs which is being preyed upon by a dormouse, without allegory or any implied moral content beyond the immediacy of its stark realism. The panel is in the Liebiegshaus, Frankfurt am Main, and Dr. Herbert Beck informs me that it was once in the collection of Johann Friedrich Stadel (1728–1816), the bachelor merchant banker of Frankfurt who bequeathed to the city his house and collection of Dutch and Flemish paintings, as well as drawings, prints, books, and small sculptures; there is reason to think Stadel bought it directly from Parent.

Parent did not exhibit at the Salon after 1791. The relief, begun (if not finished) in Paris, may have accompanied Parent to Switzerland in 1792, when the Revolution took an increasingly radical turn. Parent was to remain in Switzerland and Germany until 1813. He appears to have settled first in Basel, Switzerland, but was living in Neuchâtel in 1795.³⁵ Recently, a small oval relief from Parent's years in Neuchâtel appeared at Christie's, New York (fig. 8).³⁶ It commemorates the execution of Louis XVI in emotional terms with a portrait medallion of the late king, incised LUD XVI OCCIDIT 21 J 1793 (Louis XVI killed 21 January 1793), resting on a sarcophagus so lightly incised with fleurs-de-lys that the photograph does not reproduce them. The sarcophagus, inscribed MORS IMMORTALITAS (Death Immortality), takes its general form from the sarcophagus of the comte de Caylus. Above, on drooping sprays of roses and the Bourbon lilies, a moth, emerging from its chrysalis, symbolizes the release of the spirit from the body. Below, the sacrificial Lamb of God mourns on a plinth above the conjoined arms of Charles Eugene, Prince

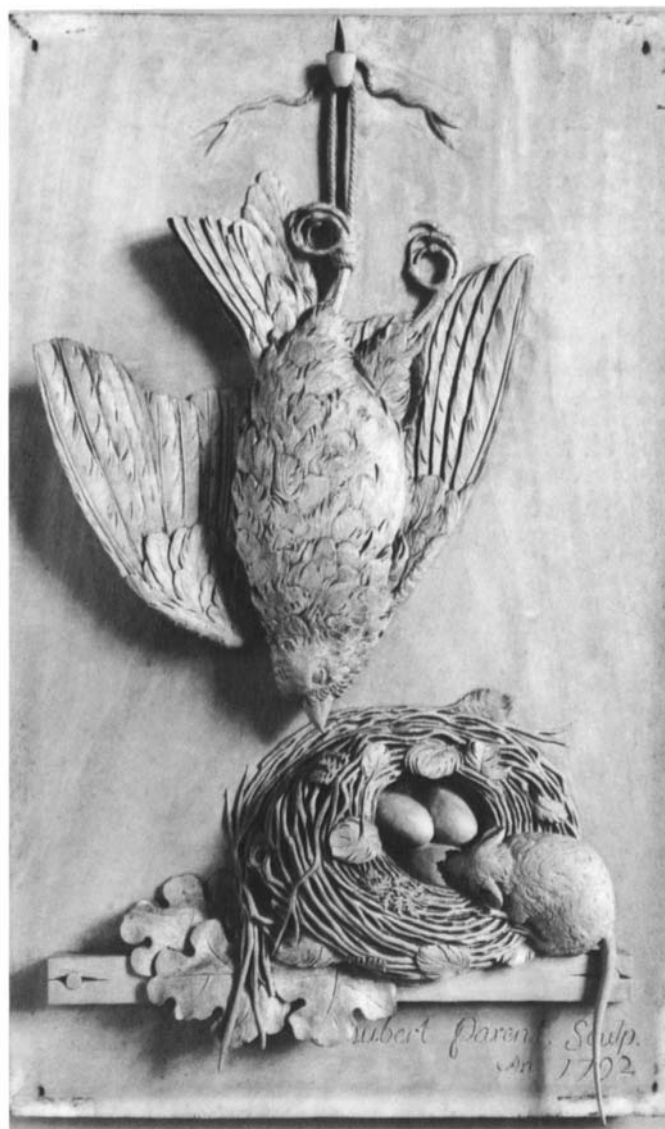


Figure 7. Carved relief by Aubert Parent, 1792. Frankfurt am Main, Stadtische Galerie Liebiegshaus 140. Collection of Johann Friedrich Stadel.

31. Maze-Sencier (supra, note 5), as well as the usual sources.

32. Illustrated in "The Green Drawing Room," *Burghley House, Stamford*, guidebook (1977). To a modern American the subject is repellent, even grisly. The social canons of fastidiousness are flexible, and we forget that "bird-nesting" has been considered a harmless, even charming, childhood adventure within our lifetimes. Sensible Americans do not shoot songbirds because even the most worldly of us do not eat them. Europeans relish them; thus the sight of what is for us pitifully small game had little shock value for Parent's contemporaries.

33. With Jacques Kugel.

34. Maze-Sencier (supra, note 5), 662. One of Demontreuil's panels shown in 1791 was "No. 232. Un nid de fauvettes" (a nest of warblers) and in 1793 he entered "Un nid de fauvettes et le loir" (a nest of warblers and the dormouse). In the catalogue of the Musée de la Renaissance by A. Sauzay, *Notice des Bois Sculptés, Terres Cuites...* (Paris, 1864), series B,

number 157 is a bas-relief of a warbler and a dormouse, signed Demontreuil 1791, from the "former collection." If this were purchased for Louis XVI at the time of the 1791 Salon, it would have provided Parent with an additional incentive to outdo Demontreuil. In the Le Carpentier sale, Hôtel Drouot, Paris, May 14–June 1, 1866, lot 181 was "Un oiseau mort, suspendu par une patte. Très-jolie sculpture en haut relief, par Demontreuil. Dans un cadre carré en bois sculpté." It brought 250 francs. If this is the carving at Burghley House, it has since been removed from the frame.

35. Parent described himself as residing in Basel in 1793; AUBERT PARENT. F. 1795 NEOCOMENSIS is inscribed on one of a pair of reliefs mentioned by Steinbrucker (supra, note 6), 191.

36. It was the property of Charles C. and Amy Paterson, sold November 21, 1984, lot 253, measuring in its original ebonized frame 29.9 x 36.2 cm (11¾" x 1½"). The relief has been varnished.

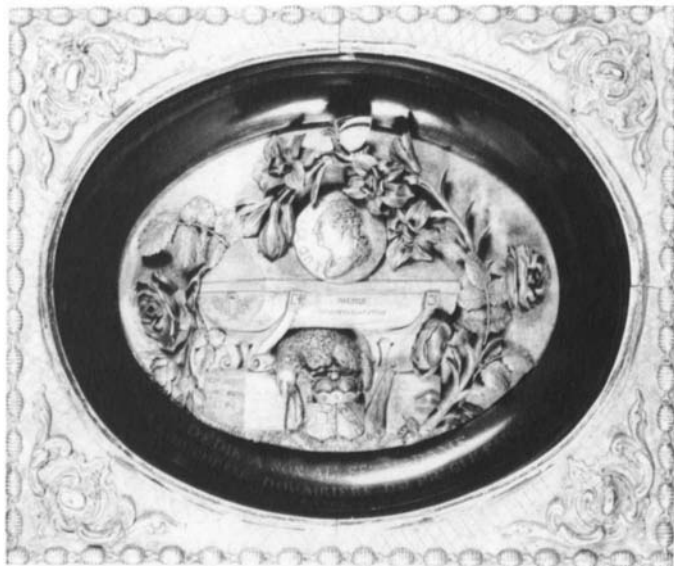


Figure 8. Carved relief by Aubert Parent, commemorating the execution of Louis XVI, 1795. Photo: New York, Sotheby Parke Bernet.

of Wurttemberg-Stuttgart, and his wife, Franciska, to whom the relief is dedicated. On the reverse of the panel is a poem also dedicated to Franciska von Wurttemberg written by the Swiss theologian and philosopher Johan Kaspar Lavater (1741–1801), “Upon the coffin of the murdered Louis, by Aubert Parent.” It is lettered on a pen-and-wash representation of a wall tablet obviously prepared by Parent. The relief documents Parent’s acquaintance with Lavater, the founder of the science of physiognomy (in which character was interpreted through study of the face and shape of the head).

In Basel Parent began lecturing at the university and devoted his energies to measuring and drawing Roman remains and directing excavations in the neighborhood.

His output from this period—commentary on Roman temples, bridges and aqueducts, mosaic pavements, sculptures, bas-reliefs and inscriptions, as well as twenty-four engravings after his drawings, titled *Antiquités de la Suisse*—was published in Berlin in 1804.³⁷ He spent the years from 1797 to 1804 in Berlin, where he submitted works to the annual exhibitions of the Academy of the Arts and was accepted as an associate member in 1797.³⁸ He received a pension from Friedrich Wilhelm II, King of Prussia,³⁹ to whom he had dedicated a pair of carved reliefs in 1795. The reliefs, which were still at the Schlossmuseum, Berlin, before World War II, appear from descriptions to have incorporated all the elements familiar from his sculptures of the 1780’s: bouquets in classical vases, a medallion with the royal portrait, and a bird’s nest in a grapevine, in frames with courtly dedications. A third relief, dedicated to the Queen of Prussia and signed “Aubert Parent fecit a Berlin 1797,” was bequeathed to the Schlossmuseum by Prince Heinrich of Prussia.⁴⁰

After the publication of his *Antiquités de la Suisse*, Parent returned to Neuchâtel and Solothurn. In 1813, pressured by the mounting Swiss opposition to the French, he returned at last to France. He settled at Valenciennes, where he established a chair of architecture at the Academy. There he spent the rest of his life teaching architecture, overseeing an archaeological exploration nearby at Famars (1823–1825), and preparing architectural projects. To the end, he never abandoned his sculptures in wood, which he exhibited at Valenciennes (in 1817, 1818, 1833, and 1835), at Douai (in 1817), at Lille (in 1830), and at Cambrai (in 1834). At the Louvre Salon of 1833, he entered two familiar subjects, a dormouse entering a warbler’s nest and a bird hung by one foot.⁴¹ None of these simple late works has reappeared.

Aubert Parent died at Valenciennes on November 27, 1835.

The J. Paul Getty Museum
Malibu

37. Johann Georg Meusel, *Archiv für Künstler und Kunstliebhaber* 1 (Dresden, 1803), 159, a prospectus for the upcoming publication, soliciting subscribers. Parent is described as Swiss, an architect, sculptor, and associate of the Berlin Academy, who had personally surveyed all the antiquities he was about to publish, who had spent some time in Weimar and was currently living in Berlin, at 25 Markgrafenstrasse.

38. Steinbrucker (supra, note 6), 190, n. 1, gives the annual exhibi-

tion catalogue references in 1797, 1798, 1800, 1802, 1804, and 1808.

39. Bellier de la Chavignerie (supra, note 21).

40. Steinbrucker (supra, note 6).

41. Bellier de la Chavignerie (supra, note 21); Guyot de Fère (supra, note 21); Nagler (supra, note 21); Vial, Marcel, and Girodie (supra, note 13).

Selected Acquisitions Made by the Department of Decorative Arts in 1984

Gillian Wilson, Charissa Bremer-David, C. Gay Nieda

1. CABINET

French (Paris), circa 1710–1720

H: 82.5 cm (2'8½"); W: 140 cm (4'7¼"); D: 72.5 cm (2'4½")

84.DA.58 (fig. 1)

This cabinet was acquired by the J. Paul Getty Museum when it was sold by the Dowager Marchioness of Cholmondeley at Christie's, London, April 12, 1984. The cabinet had stood for some decades at Houghton Hall, Norfolk. It had been inherited by Lady Cholmondeley from her brother, Sir Philip Sassoon (1888–1939), who in turn had inherited it from his grandmother Baroness Cecilie de Rothschild at her death in 1912. The baroness, who was born Cecilie Ansbach, married Baron Gustave Salomon de Rothschild in 1859. She outlived by three years her daughter, Alice Caroline, who had married Sir Edward Sassoon.

According to Lady Cholmondeley, the cabinet had stood in the Rothschilds' Paris *hôtel* at 23 Avenue Marigny, but its earlier provenance (as is often the case with Rothschild objects) is not known.

A pair to it exists in the State Hermitage, Leningrad (fig. 2). This piece was acquired from the Steiglitz School after the Russian Revolution. According to the Hermitage records, it had been purchased by Baron Alexander Nikolaievich Steiglitz from "Wertheimer" in 1872, presumably on one of his frequent trips to Paris.¹

It is tempting to surmise that Wertheimer had acquired the pair and, having sold one to Steiglitz, sold the other to Baron Gustave. Unfortunately, there are no documents to prove this, nor do we know which member of the Wertheimer family was involved. Samson Wertheimer, who played an important role in the formation of Baron Frederick de Rothschild's collection at Waddesdon Manor, had moved to premises on New Bond Street by 1854.² He continued to do business there until his death in 1892. It is

likely that Samson, who appointed both Alfred Charles and Lionel de Rothschild as executors of his will and was the senior member of the family, had dealings with Steiglitz and perhaps with Gustave. The family connections of the Rothschilds are notoriously complicated, and all of the above-mentioned members of the family were first or second cousins to Gustave. Their familial ties were extremely close, and they seem to have frequently used the same dealers in their forays in the art market.

When the cabinet was acquired by the Getty Museum, it was entirely lined with cedar, a transformation probably carried out by Sir Philip Sassoon to house his cigars (fig. 3). When the lining was removed, it was apparent that the cabinet originally had been designed to hold medals. The rails to support the twenty-four narrow drawers had been completely sawn through at the sides (fig. 4). The pair in the Hermitage still retains its drawers, their fronts being veneered with amaranth and each fitted with a gilded key plate (fig. 5).

The cabinets resemble each other precisely in form, construction, marquetry, and, for the most part, mounts. The Hermitage cabinet appears to have retained all its original mounts, whereas the Getty cabinet has replacements at the center of each door and at the sides. The large bacchante masks on the Getty piece (fig. 6), which are of the same model as those found on the sides of a *bureau plat* in the James A. de Rothschild collection at Waddesdon Manor, Buckinghamshire (fig. 7),³ cover pinholes whose positions show that the doors originally held mounts of the model found on the Hermitage cabinet (fig. 10). The sides are set with lion's-head masks (fig. 9), replacing rosettes enclosed by acanthus (fig. 8). These lions originally were designed to hold rings in their mouths and were cast in two pieces for this purpose. They seem to be of English make.

The rest of the mounts on the cabinet are seemingly of

1. Aileen Dawson, "The Steiglitz Museum," *Apollo*, November 1984, 312–317.

2. Geoffrey de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronze* (Fribourg, 1974), vol. 1, 10–11.

3. Ibid., 416–420, no. 86. The same model of mount also is found on two other *bureaux plats* of this period. One is in the Wallace Collection, London (F. J. B. Watson, *The Wallace Collection Catalogues: Furniture* [London, 1956], F 111, 80, pl. 99), and the other is in the Cincinnati Art Museum (accession number 1977.183).



Figure 1. Cabinet. Paris, circa 1710–1720. Malibu, The J. Paul Getty Museum 84.DA.58.

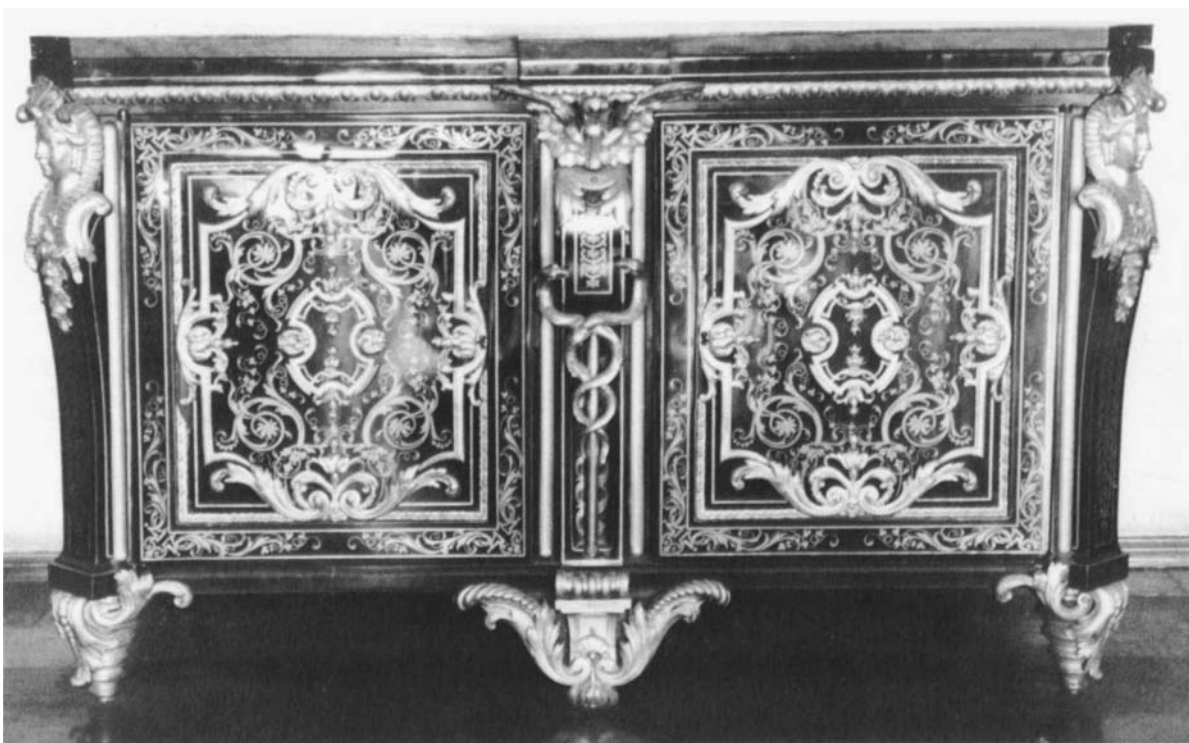


Figure 2. Pair to the Getty Museum's cabinet. Leningrad, State Hermitage.

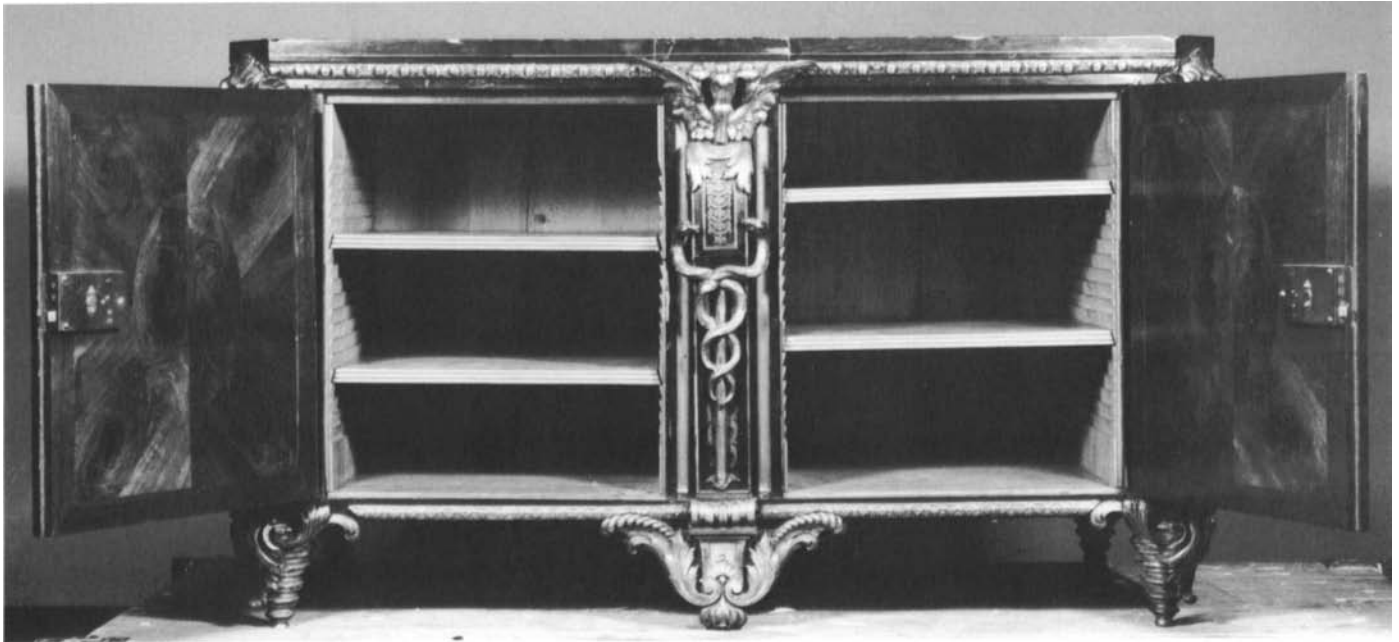


Figure 3. The Museum's cabinet with the doors open to show the modern lining and shelves, now removed.

unique model. So, too, is the form of the piece, with its slightly swelling sides below a frieze that does not continue across the front. The caduceus and the wings above it appear on no other known piece of furniture, and the corner mounts have no equivalent elsewhere. The female faces on these mounts, with their broad, straight noses and full lips and cheeks, resemble those found on the corner mounts of the pair of commodes delivered by André-Charles Boulle to the Trianon in 1708.⁴ The treatment of the wings above the caduceus also strongly resembles that of the wings attached to the Trianon commode corner mounts. Perhaps the closest comparison for these mounts is with those found at the corners of a *bureau plat* in the Getty Museum which is now attributed to the workshop of Boulle fils (fig. 11).⁵ Here again, the face, with similar features and upswept hair, is backed by large scrolls which, as on the cabinet, curl at the top of her head and fall over her shoulders.

It has been suggested by some scholars that this cabinet was made in the latter part of the eighteenth century in the decades when furniture veneered with tortoiseshell and brass again became popular—known as the time of the “Boulle revival.” Such pieces either incorporated panels of earlier boulle marquetry and sometimes mounts onto a strongly Neoclassical carcass with additional, contemporary mounts,⁶ or they were more or less copies of earlier

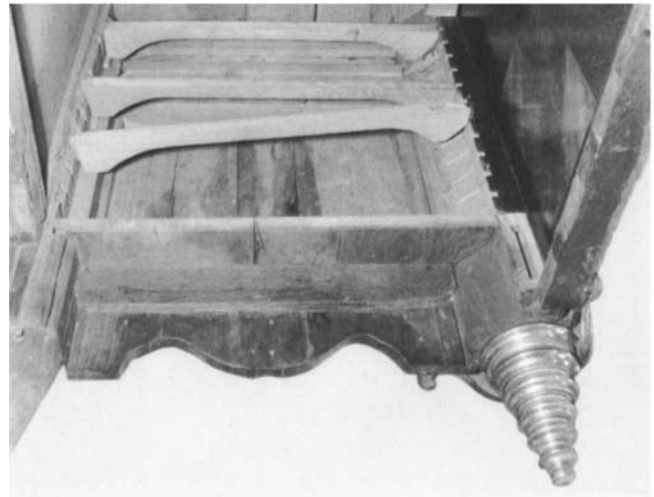


Figure 4. Detail of figure 1, showing the ends of the original rails to hold the shallower drawers, sawn through.

boulle pieces. This cabinet and its pair do not fall into either of these groups. The massive sculptural quality of the unique mounts, the slight awkwardness of the model, the design of the marquetry, and the originality of the form all point to the early decades of the eighteenth century.

G. W.

4. Pierre Verlet, *Les ébénistes du XVIII^e siècle français* (Paris, 1963), 26.

5. Accession number 67.DA.10.

6. A typical example of this type is a cabinet, attributed to Philippe-Claude Montigny, in the Getty Museum (accession number 72.DA.71).



Figure 5. The cabinet in the Hermitage, Leningrad, with the doors open to reveal the original drawers.



Figure 6. Detail of figure 1, showing the bacchante mask on one of the doors.



Figure 7. The bacchante mask on the side of a *bureau plat* in the James A. de Rothschild collection, Waddesdon Manor, Buckinghamshire.



Figure 8. Detail of figure 2, showing the side mount on the Hermitage cabinet.



Figure 9. Detail of figure 1, showing the side mount of a lion's-head mask on the Museum's cabinet.



Figure 10. Detail of figure 2, showing the mount on one of the doors of the Hermitage cabinet.



Figure 11. Detail showing a corner mount on a *bureau plat*, circa 1720, in the Museum's collection (accession number 67.DA.10).



Figures 12, 13. Above and above right, Japanese lidded lacquer bowl and stand, early eighteenth century, with French silver mounts from 1727–1738. Malibu, The J. Paul Getty Museum 84.DH.74.1,.2A,.2B.

2. LIDDED BOWL AND COVER

Bowl, lid, and stand: Japanese, early eighteenth century
Mounts: French (Paris), 1727–1738

Bowl: H: 13.2 cm ($5\frac{3}{16}$ "); W: 18.7 cm ($7\frac{3}{16}$ ");

D: 13.6 cm ($5\frac{3}{8}$ ")

Stand: H: 2.3 cm ($\frac{7}{8}$ "); Diam: 18.2 cm ($7\frac{3}{16}$ ")

84.DH.74.1,.2A,.2B (figs. 12, 13)

This Japanese lacquer bowl is mounted with a silver-gilt foot rim and handles (fig. 12). The lid is mounted around

the rim and crowned with an acorn and a pierced, stylized leaf finial (fig. 14). The tray is set with a silver-gilt, gadrooned band around the rim (fig. 13).

The handles are struck with the unidentified maker's mark PLR with a crescent, two grains, and a fleur-de-lys (fig. 15)⁷ and the countermark in use under the *sous-fermier* Jacques Cottin, the crowned bell for 1727–1732 (fig. 16). The mount on the base of the bowl is struck with the same unidentified maker's mark PLR and another unidentified

7. The same unidentified silvermark appears on the thumbpiece of a mounted Chinese porcelain jug in the Metropolitan Museum of Art, New York (accession number 25.60.3). Although the punch differs in details of the formation of the letter and in the outline of the reserve, the letters and device are the same. It is unlikely that there would have

been two *orfèvres*, specializing in mounts, with the same mark at the same time. The only other mark on the mounted jug is the Paris countermark for 1727–1732, the crowned bell. I am grateful to Clare Le Corbeiller, Associate Curator of European Sculpture and Decorative Arts, the Metropolitan Museum of Art, New York, for this information.



Figure 14. Detail of the leaf finial on the lid of the Japanese lacquer bowl.

mark in conjunction with what appears to be a fleur-de-lys (fig. 17). There is also an unidentified mark struck on the inside lip of the cover rim. The rim of the tray is stamped with the crowned S for 1734–1735 (fig. 18).⁸

The covered bowl would have originally belonged to a set intended to contain either rice or soup.⁹ The shape of the bowl, however, is characteristic of a traditional Japanese soup bowl.¹⁰

The entire surface of both bowl and cover is painted in gold with a crisscross pattern forming diamonds with conventional leaf motifs at each crossing point. This type of geometric pattern is a common motif found in Japanese textile design.¹¹ On the bowl there are three reserves enclosing a stylized peony motif with *ling chih*¹² on an undecorated background. The peony is also a common Japanese decorative motif, being the emblem of regal power and the king of flowers, symbolizing wealth. The same peony within a reserve appears twice, in smaller scale, on the cover.

Based on the slightly varied painting style of the bowl and cover, it is questionable whether or not these two pieces originally formed a set. Although identical in design, the execution of the drawing seems to be by a different hand within the same workshop. The tray, with different decoration, is clearly not an original part of the unmounted set.¹³ Plates of this type were not used as saucers in Japan as they were in Europe.¹⁴ The plate is painted with flowers, grass, and a small fence.

The mount around the bottom of the lid consists of a molding with a band of gadrooning below a chased band of stylized flowers. Such mounts were commonly used in mounted porcelain to extend the lid (which was often a converted plate) to fit the bowl. The “floating” finial (placed above a void) is unusual in French silver.

8. Henry Nocq, *Le Poinçon de Paris* (Paris, 1968), 199. The warden's mark changed annually and represented, successively, the entire alphabet (with the exception of J, U, and Y, although the letter U was used in Strasbourg and once in Paris in 1783–1784). The cycle of the alphabet, therefore, usually took twenty-three years.

9. Sets in Japan were comprised of either five, seven, or any larger uneven number.

10. Although both soup and rice bowls have lids that fit inside the bowls, a formal, traditional rice bowl has a lid that extends over the rim of the bowl. I am grateful to Yoshiko Kakudo, Curator of Japanese Art, Asia Art Museum of San Francisco, for this information. It is possible, although unlikely, that the lid has been adapted from a *sakuzuki*, or sake cup. For numerous examples of Japanese lacquer lidded bowls, see *Shikokoshi: History of Lacquer Art, Bulletin of the Academy of Lacquer Research*, vol. 2 (December 1979).

11. Japanese textile designs may be divided into two groups: designs composed mainly in free style and those composed mainly in geometric arrangement. The painting of this bowl and cover belongs to the second group and, more specifically, to a design type named *komon* (small patterns). *Komon* are made up of repeated units or groupings of motifs composed in geometric arrangements. For a comprehensive survey of

The handles are formed by stylized acanthus leaves attached to the top of the bowl and to the silver-gilt rim of the base. There is a hole in the lower portion of each handle which suggests that perhaps these mounts were meant to be attached in another manner. The lower portion of the handle appears to be bent to accommodate the bowl, creating a rather ungainly curve. This suggests the possibility that these mounts were originally intended for another object and, shortly thereafter, adapted to embellish this lacquer bowl.

The European practice of mounting precious, exotic objects dates back to the late Middle Ages.¹⁵ During the eighteenth century this practice was revitalized and employed once again. Mounting objects such as porcelain and lacquer served two purposes. The gilt mounts made the simple, oriental shapes conform to the highly embellished, ornate French interiors. In addition to enhancing the oriental import, these mounts served to protect the otherwise fragile material.

There is no doubt that oriental lacquer was being imported into France during the eighteenth century. The archives of the Dutch East India Company include lacquer in the miscellaneous category of goods bought occasionally.¹⁶ The quantity of these goods, however, was considerably smaller and more restricted than the large amounts of porcelain entering France during the same period.¹⁷ Lacquer was much admired for its rarity, luster, and technical perfection. The taste for lacquer, which reached its height at mid-century, motivated the innovation of setting lacquer panels into furniture.

Marchands-merciers have been described as trend setters and specialists in the art of transformation. They guided prevailing taste and sold original and innovative merchandise. It was most certainly a *marchand-mercier* who was

Japanese textile designs, see *Textile Designs of Japan* (Osaka, 1959), 3 vols.

12. The Chinese *ling chih* (*reishi*, in Japanese) is the sacred branching fungus of the Taoists which is emblematic of longevity. William H. Edmunds, *Pointers and Clues to the Subjects of Chinese and Japanese Art* (London, n.d.).

13. A traditional Japanese lidded bowl would have been accompanied by a square tray painted with a similar pattern.

14. I am grateful to Yoshiko Kakudo for this and the above information.

15. See F. J. B. Watson's two catalogues on the subject: *Chinese Porcelains in European Mounts* (New York, 1980) and *Mounted Oriental Porcelain in the J. Paul Getty Museum* (Malibu, 1982) with Gillian Wilson and Anthony Derham.

16. For a thorough analysis of these archives, see C. J. A. Jorg, *Porcelain and Dutch China Trade* (The Hague, 1982). These archives date from 1729–1795, reflecting the period of direct trade with China.

17. During the eighteenth century the Japanese government imposed restrictions and controlled the export of early lacquer pieces. Consult Martha Boyer, *Japanese Export Lacquer from the Seventeenth Century in the National Museum of Denmark* (Copenhagen, 1959).

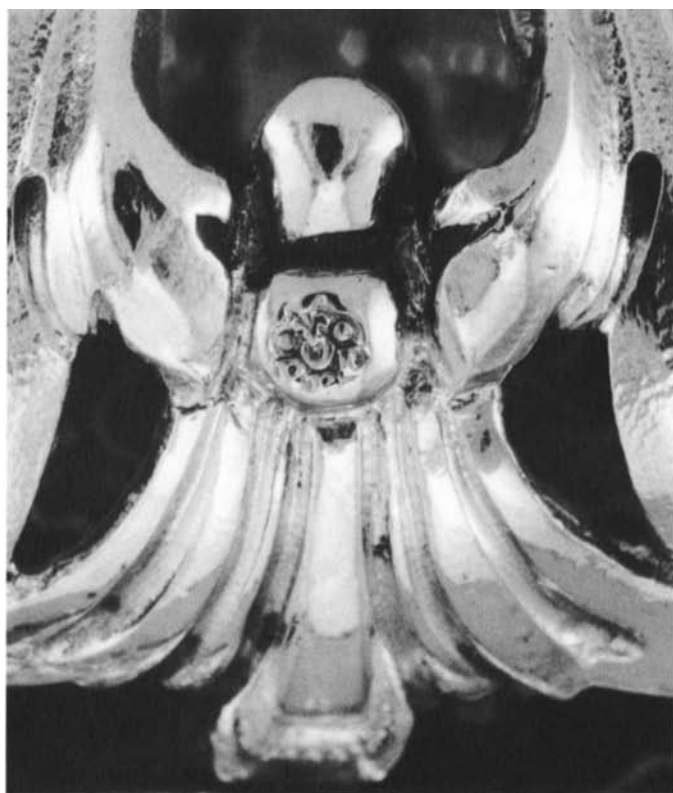


Figure 15. Detail of one of the handles of the Japanese lacquer bowl, showing the unidentified maker's mark PLR.

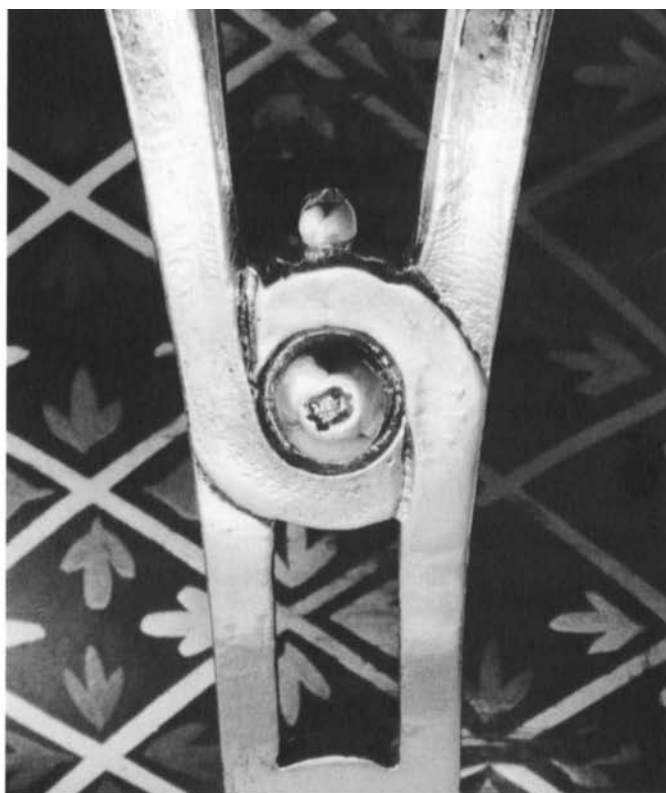


Figure 16. Detail of one of the handles of the Japanese lacquer bowl, showing the countermark used between 1727 and 1732.

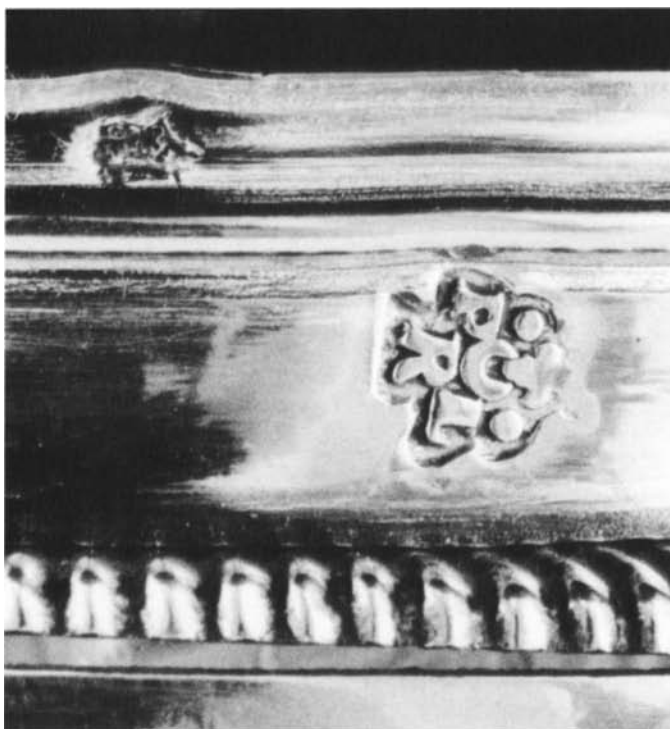


Figure 17. Detail of the base of the bowl, showing the unidentified maker's mark PLR and an unidentified mark with a fleur-de-lys.

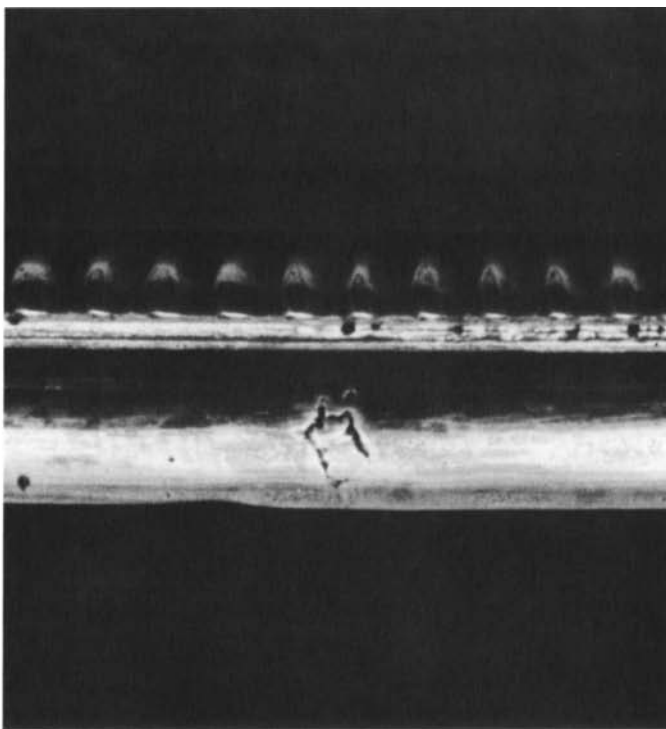


Figure 18. Detail of the plate rim, showing the warden's mark for 1734-1735.

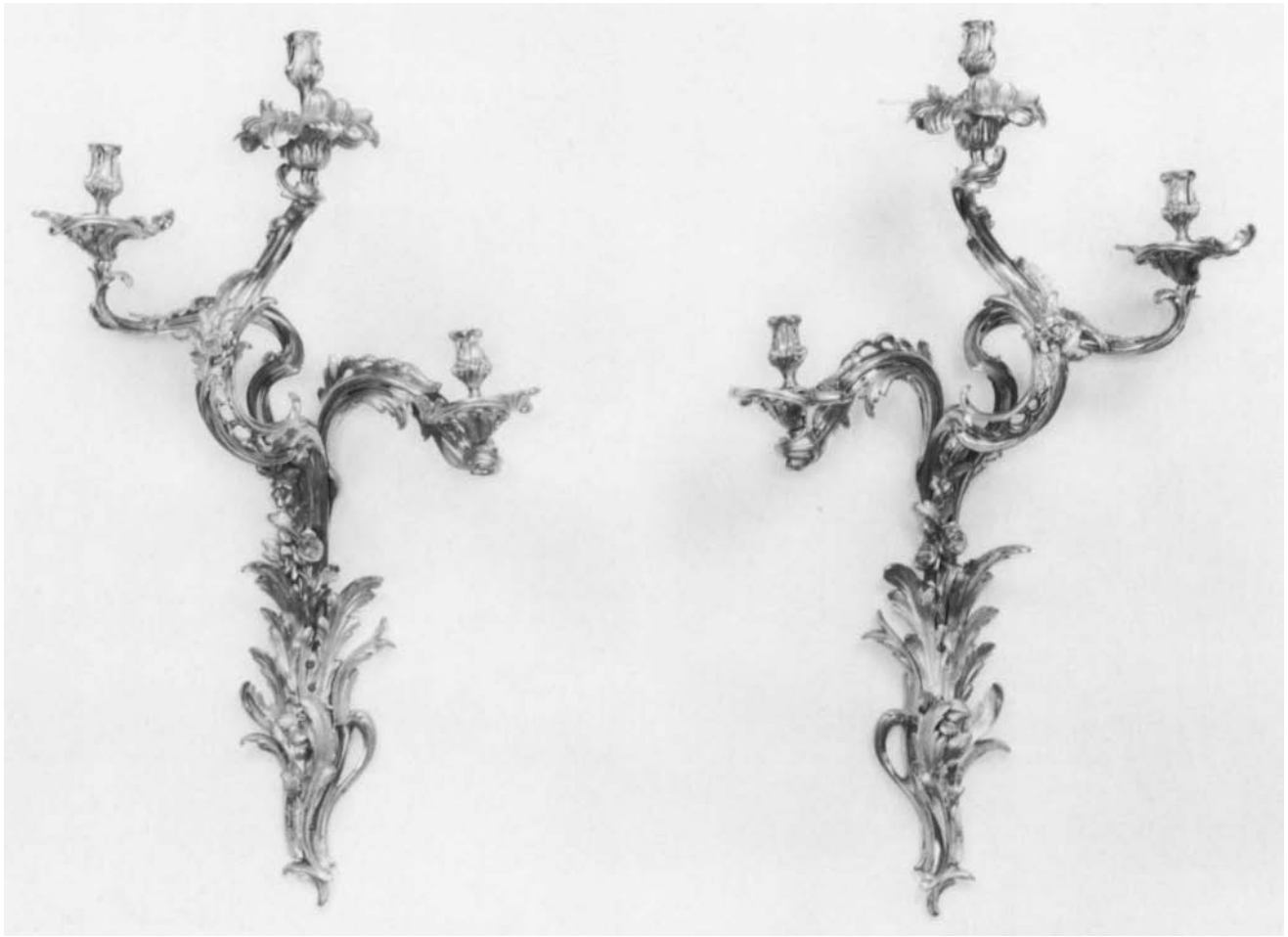


Figure 19. Two from a set of four wall lights attributed to Jacques Caffiéri. Paris, circa 1750. Malibu, The J. Paul Getty Museum 84.DA.41.1-2.

responsible for assembling these pieces of lacquer together and mounting them to form an *écuelle*, a recognizable French object.

Surviving examples of mounted lacquer are exceedingly rare. Of fewer than twenty examples in public collections, only three have silver-gilt mounts. These three are from the collection of Marie Antoinette and are mounted in the Neoclassical style.¹⁸ This bowl and cover was formerly in the collection of Hans Backer, London, and was acquired by the Museum from Martin Norton, London.

C. G. N.

3. SET OF FOUR WALL LIGHTS

French (Paris), circa 1750

1. H: 94 cm (3'1"); W: 57.8 cm (1'10³/₄"); D: 34 cm (1'1³/₈")

2. H: 89.5 cm (2'11¹/₄"); W: 52.1 cm (1'8¹/₂"); D: 40.7 cm (1'4")

3. H: 92.1 cm (3'1/4"); W: 55.2 cm (1'9³/₄"); D: 36.2 cm (1'2¹/₄")

4. H: 96.5 cm (3'2"); W: 55.2 cm (1'9³/₄"); D: 30.5 cm (1')

84.DE.41.1-4 (fig. 19)

These four wall lights are each composed of a broad, elaborate stem of laurel leaves entwined with roses, from which spring three pierced, serpentine arms (fig. 19). The outer arms, modeled with laurel branches, terminate in

18. In addition to the three pieces of silver-gilt mounted lacquer from the collection of Marie Antoinette, there are three pieces of gilt-bronze mounted lacquer in the Louvre, Paris. Examples with gilt-bronze mounts are in the M. H. de Young Memorial Museum, the Fine

Arts Museums of San Francisco; the Metropolitan Museum of Art, New York; the British Royal Collection; and the Musée Carnavalet, Paris. Various other pieces of mounted lacquer have appeared on the market in recent years.



Figure 20. Detail of the stamped inventory mark C.562.1



Figure 21. Detail of the stamped inventory mark C.562.2

oval foliated drip pans; the central arm, cast with a climbing rose, rises above the others and bears a drip pan in the shape of a sunflower. The candle sockets are all similarly decorated with gadrooning and foliage.

One pair of these wall lights is struck, along the lower outer stem, with C☉R and with the numbers C.562.1 and C.562.2, respectively (figs. 20–21). The second pair is struck with the numbers C.1068.1 and C.1068.2. The stamp of C☉R is known for the inventory mark of the Casa Reale, the royal household of Parma under the Bourbons. The additional initial C before each inventory number was used by the royal summer residence, the Palazzo di Colorno.¹⁹

Chiara Briganti has discussed at length the history of the marriage of Madame Louise-Elisabeth (1727–1759), first

born of Louis XV of France, to Don Filippo (1720–1765), third son of Philip V of Spain and Elisabeth Farnese.²⁰ Following the signing of the Peace of Aix-la-Chapelle in October 1748, Madame Infante, as she was known, and Don Filippo came into possession of the three duchies of Parma, Piacenza, and Gustalla. Louise-Elisabeth set herself the task of entirely refurnishing and decorating the newly acquired ducal palaces. The palace of Parma needed particular attention as it had been entirely stripped of its contents, including its grand marble staircase, by the previous occupant, Don Carlos, the elder brother of Don Filippo.²¹

Madame Infante made three trips to Versailles during which she obtained money and gifts from her father to furnish her newly acquired palaces. She also took these opportunities to place commissions with Parisian crafts-

19. Chiara Briganti, *Curioso itinerario delle collezioni ducali parmensi* (Parma, 1969), 14.

20. Ibid., and idem, "Comment Madame Infante, fille aînée de Louis XV, a meublé sa résidence princière de Parme," *Connaissance des Arts* 161

(July 1965), 48–59.

21. James Parker, "French Eighteenth-Century Furniture Depicted on Canvas," *Bulletin of the Metropolitan Museum of Art* (January 1966), 177–192.



Figure 22. Chandelier engraved CAFFIERI A PARIS. Paris, circa 1751. London, The Wallace Collection, F 84.

men. The first trip in 1749 was made immediately after the Peace of Aix-la-Chapelle. She returned to Parma with thirty-four wagonloads of furniture and objets d'art. A second trip was prompted by the death of her twin sister, Madame Henriette, in 1752. The following year Louise-Elisabeth returned to her duchy with another fourteen cartloads of goods. Chiara Briganti records that all the furniture ordered in Paris during the period from 1752 to 1754 was, in fact, destined for the summer palace of Colorno.²²

It is possible that the lights once hung in the same room in the Palazzo di Colorno as a chandelier that is now in the

Wallace Collection in London (fig. 22).²³ This chandelier is engraved CAFFIERI A PARIS above TW and is stamped C & R above the inventory number C.927. The chandelier has drip pans designed as sunflowers which are of the same model as those on the central arms of the four wall lights. Sir Francis Watson records that this chandelier and another, similarly stamped and dated 1751, in the Wallace Collection share a later Italian provenance.²⁴ They were purchased in Italy by Baron Davillier apparently together with a set of wall lights. Watson suggests, drawing from nineteenth-century correspondence between M. Brière and M. Edmond Foulc, that the set probably belonged to Madame Louise-Elisabeth and that they came from a palace in Parma. (The Palazzo di Colorno inventory stamp had not yet been identified by the time the Wallace Collection catalogue had been published.) The chandeliers were acquired by Sir Richard Wallace, and the wall lights were rumored to have been purchased by Baron Adolphe de Rothschild. Although the Museum's set of lights do not bear a maker's name, they are attributed to Jacques Cafféri (1678–1755) on the basis of their provenance and their similarities to the chandeliers mentioned above.²⁵

A portrait of Don Filippo di Borbone, the husband of Louise-Elisabeth, survives in the Pinacoteca of Parma. Painted by Laurent Pécheux (1729–1821) and dated circa 1765, it depicts Don Filippo standing in formal attire in a grand salon in front of a mantelpiece (fig. 23). The mirror above the mantelpiece is surrounded by a carved wood frame, to which is attached a wall light of the same model as that of the Getty set, but with a fourth branch. This portrait thus illustrates the manner in which the wall lights were hung and makes sense of the rather truncated design of the lower stem, which was intended to be continued by the carved wood frame.²⁶

The Museum's four wall lights were sold in Paris in 1978²⁷ and were later consigned to the London dealer Partridge (Fine Arts) Ltd., from which the J. Paul Getty Museum acquired them.

C. B.-D.

22. Briganti (supra, note 19), 14.

23. Watson (supra, note 3), F 84, 51–52, pl. 37.

24. Watson, (supra, note 3), F 83, 48–51, pl. 37.

25. Nicolas Pineau (1684–1754) designed a similar, but smaller, three-branched wall light. Published in *Dessins originaux des maîtres décorateurs, Les dessins du Musée et de la Bibliothèque des Arts Décoratifs: Nicolas et Dominique Pineau* (Paris, 1911), pl. 96. The stem from which the central arm springs is pierced in much the same manner as the central arms of the Museum's examples. The left and right drip pans in the design are also of similar models.

26. The painting also shows a fire screen and a settee that was part

of a suite of seating furniture by Nicolas-Quinibert Foliot (1706–1776). See Alvar González-Palacios, "Arredi Francesi da Parma a Firenze," *Ricerche di Storia dell'Arte*, no. 4 (1977), 149–169. A portrait of Don Filippo's daughter, Maria Luisa, also by Pécheux and dated circa 1765 (the Metropolitan Museum of Art, New York, accession number 26.260.9), portrays another chair from this suite. Two chairs from the set actually survive, one in the Metropolitan Museum of Art (accession number 07.225.57) and the other in the State Hermitage, Leningrad. Both are branded with C & R. See Parker (supra, note 21).

27. Ader, Picard, and Tajan, Paris, December 12, 1978, lot 48.



Figure 23. Portrait of Don Filippo di Borbone by Laurent Pécheux, circa 1765. Parma, Pinacoteca. Photo: Brogi, courtesy Alinari.

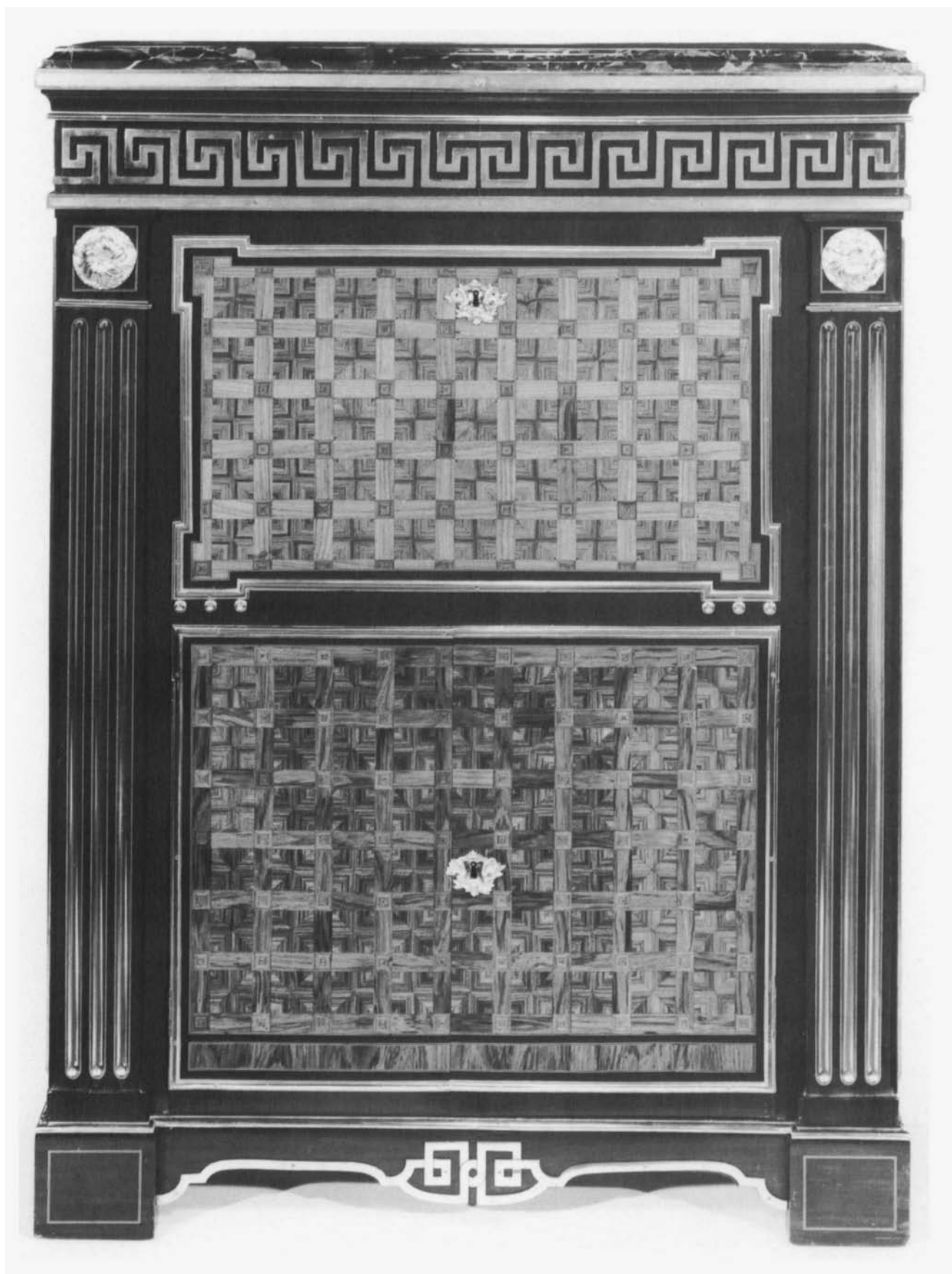


Figure 24. *Secrétaire à abattant* by Gaspard-Joseph Baumhauer. Paris, circa 1765–1770. Malibu, The J. Paul Getty Museum 84.DA.969.



Figure 25. The *secrétaire* in figure 24 with the fall front lowered.

4. SECRÉTAIRE A ABATTANT

French (Paris), circa 1765–1770

H: 137 cm (4'6"); W: 104 cm (3'5"); D: 38 cm (1'3")

84.DA.969 (fig. 24)

This *secrétaire à abattant* has an oak carcass veneered with tulipwood and amaranth and with ebony and box stringing. It is set with gilt-bronze mounts, and the top is of portor marble. The *secrétaire* has two drawers in the top frieze; the fall front opens to reveal four drawers and six pigeonholes (fig. 25). The cupboard of the lower section is fitted with a shelf and a locked compartment.

The *secrétaire* is stamped JOSEPH between two fleur-de-lis three times: twice on the left-front corner and once on the right-front corner. It is stamped for Gaspard-Joseph Baumhauer (born 1747), son of the *ébéniste* Joseph Baumhauer (*maître* 1767, died 1772), who worked mainly in the earlier Rococo style. It is assumed that his son, who was

directing the workshop by the end of the 1770's, was responsible for pieces executed in the new classical style.²⁸

This piece was designed according to the most advanced taste of the day. Although small in dimensions, the *secrétaire* is monumental in its proportions. The strong architectural composition, the parquetry veneer, and the classical elements *au goût grec* were deliberately and expressly used in opposition to the waning Rococo style.

A small circle of influential and fashionable patrons and designers were the harbingers of the new taste which began to flourish in the early 1760's. Following the trend initiated by the famous *cartonnier* and *bureau plat* designed for LaLive de July in 1756, such leaders among men as the duc de Choiseul (1719–1785), the *premier ministre* of Louis XV, began to commission pieces in a similar vein. Another *secrétaire*, very close in design to the one recently acquired by the J. Paul Getty Museum, is shown painted in minia-

28. Gillian Wilson, *Selections from the Decorative Arts in the J. Paul Getty Museum* (Malibu, 1983), nos. 34, 68.



Figure 26. Cabinet by Gaspard-Joseph Baumhauer. Paris, circa 1765. Malibu, The J. Paul Getty Museum 79.DA.58.

ture on the lid of a snuff box, the “Choiseul Box.”²⁹ The *secrétaire* stands in the back of the *chambre du lit* of the duc de Choiseul’s Parisian home, the *hôtel Crozat de Châtel*. It, too, is about five feet high, mounted with a Greek key frieze in gilt bronze below the marble top. A gilt-bronze frame, of the same shape as that of the Museum’s fall front, reserves a parquetry veneer of light wood against a frame of darker wood. The Choiseul *secrétaire* is similar to a third *secrétaire* attributed to Jean-Henri Riesener (born 1734, *maître* 1768, died 1806), now in a private collection.³⁰

The design of the Getty *secrétaire* is not unique in the work of Gaspard-Joseph Baumhauer. The Museum pos-

sesses a cabinet stamped by the same maker which is also in the *goût grec* style (fig. 26).³¹ The cabinet is monumental in scale and architectural in composition. Such elements as the key fret on the apron, the gilt-bronze frames surrounding the lacquer panels, and the rosettes at the base of each corner may be found as well on the *secrétaire*.³²

Although it is not known for whom this piece was made, it was very likely a commissioned work. The design of the *secrétaire* was clearly intended to complement the paneling of a particular room, as *secrétaires à abattant* were made to stand against the walls. Moreover, an object of this advanced taste undoubtedly would have been made only at

29. The *secrétaire* appears painted in miniature by Louis-Nicolas van Blarenberghe on the top of the famous “Choiseul Box” made by Louis Roucel and stamped with the Paris date marks for 1770–1771. See F. J. B. Watson, *The Choiseul Box* (Oxford, 1963), 13.

30. Illustrated in *Connaissance des Arts, Les Ebénistes du XVIIIe Siècle Français* (Paris, 1963), 154.

31. Accession number 79.DA.58. For a commentary on this piece, see

Wilson (supra, note 28), nos. 34, 68, illus.

32. The Museum’s collection contains a pair of corner cupboards also in the Neoclassical style stamped by Pierre Garnier (born 1726, *maître* 1742, died 1800); accession number 81.DA.82.1–2. They are exceptionally narrow and very architectural. Colin Streeter has pointed out that they must have been commissioned by François-Ferdinand-Joseph Godefroy (1728/29–1788) for his rooms in the Louvre. Streeter adds

the request of a patron, as no cabinetmaker would execute such a piece merely for stock. It is known that the Baumhauers were supported by the commissions of such men as the duc de Choiseul. They had supplied the minister with a *bureau plat* and *cartonnier* at a later date.³³

This secrétaire was formerly in the collection of Paul Rosenberg, the famous Parisian paintings dealer. The Museum acquired it from Didier Aaron, Inc., New York.

C. B.-D.

5. SECRÉTAIRE

German (Berlin), circa 1790

H: 243.8 cm (8'); W: 111.8 cm (3'8"); D: 60.9 cm (2')

84.DA.87 (figs. 27–29)

This massive secrétaire is attributed to the German cabinetmaker David Hacker (active circa 1770–1820).³⁴ Hacker was a journeyman to David Roentgen at Neuweid from 1779. At the dissolution of Roentgen's workshops in 1791, he set up in Berlin. A considerable number of his pieces survive,³⁵ and they are all of fairly simple, rigidly Neoclassical design, with restrained use of gilt bronze, plain veneers, and sometimes set with white marble columns and pilasters.

The attribution to Hacker is admittedly based on slender evidence and is primarily assumed from a description of a mechanical desk exhibited at the Berlin Academy in 1794. This desk is listed as No. 325 and is described in the catalogue as follows:

By Mr. Hacke <sic>.

Royal Court cabinetmaker.

A mechanical mahogany writing desk.

This desk contains in its upper part spring drawers on both sides which cannot be opened until the leaf is unlocked and withdrawn. When the leaf is pulled out, a sliding door which is connected to the leaf opens simultaneously. Under the leaf on each side there is an easy-to-find lever; when one pulls on the lever, double drawers spring open on both sides. There is nothing to fear when either opening or closing. This desk is richly ornamented with galleries, urns, rosettes and the like.

The "spring drawers in the upper part" can be seen in figure 29 just above the pullout leaf—and, indeed, they cannot be opened until the leaf is unlocked and withdrawn.

The "sliding door" is not apparent, and the "double drawers" are not immediately below the leaf but below the fall front. They are not activated by an "easy-to-find lever" but by a key, the keyhole of which is concealed by a sliding gilt-bronze triglyph in the center of the lower frieze.

Of course, such discrepancies in the description of the complicated mechanical fittings could be accounted for by a certain laziness or misunderstanding on the part of the cataloguer. To some eyes, more accustomed to the elaboration of French court furniture of this date, the statement that the desk is "richly ornamented" might seem far-fetched; however, in comparison with the furniture made for the more bourgeois taste of the German aristocracy, this desk, with its marble columns, pilasters, urns, masks (fig. 30), and scrolls, would have seemed quite profusely decorated.

Another document of 1798 could point to Hacker as the maker of the secrétaire. In that year Carl Christian Horvath published *Potsdams Merkwürdigkeiten beschrieben und durch Plans und Prospekte erläutert*. In it he republishes, word for word, an inventory of Frederick William III (1770, r. 1797–1840) of Prussia's *schloss* on Pfaueninsel Island. On page 226 we find the following:

First Cavalier's chamber

...A mahogany bureau with columns and pilasters of Carrara marble and bronze by the cabinetmaker Hackert <sic> of Berlin....

It is possible that this description could refer to a similarly decorated desk with marble columns by Hacker that still stands today on Pfaueninsel.³⁶ Unfortunately, the early provenance of the Getty secrétaire is not known. It first appeared on the market in Munich in 1956.

Whether or not the secrétaire is by Hacker, it remains a fine example of furniture produced by a cabinetmaker who was, almost certainly, trained in Roentgen's workshop at Neuweid. The mechanical fittings are activated in much the same way as those found in the master's works, and the general style and construction are clearly similar. The unusual feature of the domed top can also be seen on a secrétaire made in Leipzig in 1806 by J. C. Knesing, a cabinetmaker who also worked for David Roentgen for four years.³⁷

The medallion on the fall front, bearing a profile of Plato (fig. 31), can be found on several Roentgen pieces: a medal

that both Messrs. Godefroy and Garnier were part of a fashionable set of trend-setting artists, supported by the marquis de Marigny, a champion of the emerging Neoclassical style.

33. Sold, Sotheby's, Monaco, June 14 and 15, 1981, lot 44.

34. For attributions to David Hacker by other scholars, see Michael Stürmer, *Handwerk und höfische Kultur* (Munich, 1982), 193, fig. 102; Georg Himmelheber and Heinrich Kreisel, *Die Kunst des deutschen*

Möbels (Munich, 1983), vol. 3, 264, illus.

35. Hans Huth, *Roentgen Furniture* (London, 1974), figs. 249, 259; Burkhardt Gores, *Ars Hungarica* (Budapest, 1974), 58, fig. 14; 49, figs. 15–16.

36. Herman Schmidt, *Das Marmor Palais bei Potsdam und das Schlosschen auf der Pfaueninsel* (Berlin, n.d.), pl. 42.

37. Huth (supra, note 35), fig. 250.



Figure 27. Secrétaire attributed to David Hacker. Berlin, circa 1790. Malibu, The J. Paul Getty Museum 84.DA.87.



Figure 28. The secretaire in figure 27 with the fall front lowered to show the interior.



Figure 29. The secrétaire in figure 27 with its mechanical fittings activated.



Figure 30. Detail of figure 27 showing one of the gilt-bronze masks fitted to the upper canted corners of the secrétaire.



Figure 31. Detail of figure 27 showing the marble medallion set with a gilt-bronze profile of Plato on the fall front.



Figure 32. The interior of the upper part of the secrétaire in figure 27, showing the illusionistic parquetry in the pigeonholes.

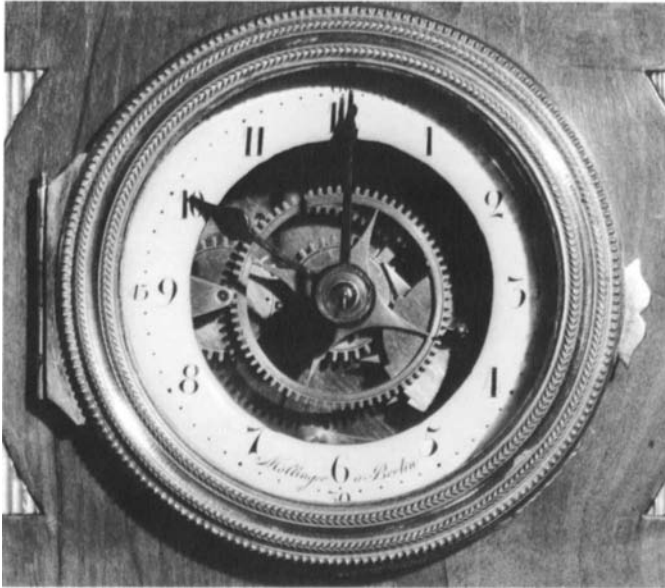


Figure 33. Detail showing the clock set into the upper section of the secrétaire in figure 27, the face of which is painted *Mollinger, à Berlin*.

cabinet and a rolltop desk, both of 1787, in the State Hermitage, Leningrad,³⁸ and on two writing cabinets of 1779 in Vienna³⁹ and Berlin.⁴⁰

The secrétaire was acquired by the J. Paul Getty Museum from Juan Portela, New York. It was in a relatively unrestored condition, and a marble pilaster and a column on the lower section were badly smashed. During the restoration and cleaning undertaken by the Museum's conservation department, some dismantling of the secrétaire was necessary. It was discovered that areas of veneer hidden from light are a pale yellow. The cabinet has darkened, probably from photo oxidation, and its present rich pale brown presents an entirely different aspect from the

original intention, in which the paleness of the wood, in combination with the white marble and the gilding, would have produced a much less heavy effect.

The pigeonholes behind the fall front are veneered with illusionistic parquetry (fig. 32), with paneled "walls," and "floors" composed of a mosaic of light and dark woods. Each of the three compartments is framed with plain and fluted white marble pilasters. The face of the small clock set into the upper section of the cabinet (fig. 33) is painted *Mollinger, à Berlin* for Christian Mollinger (1754–1826), who was in Berlin from 1781 and became chief clockmaker to the Court of Prussia.

G. W.

38. Ibid., fig. 108 and 70.

39. Herman Schmitz, *Deutsche Möbel des Klassizismus* (Stuttgart,

1923), 122.

40. Himmelheber and Kreisel (supra, note 34), fig. 3.

Vincennes and Sèvres Porcelain Acquired by the J. Paul Getty Museum in 1984

Adrian Sassoon

1. WATERING CAN

French (Vincennes), 1754

H: 19.7 cm (7 $\frac{3}{4}$ "); W: 24.5 cm (9 $\frac{9}{16}$ "); D: 13 cm (5 $\frac{1}{8}$ ")
84.DE.89 (figs. 1–3)

This soft paste Vincennes porcelain watering can (figs. 1–3) is painted under the base in blue with the crossed L's mark of the French Royal Porcelain Manufactory, enclosing the date letter B for 1754 (fig. 2). The base also bears the blue mark of two parallel lines for the painter Bardet (active at Vincennes and Sèvres 1749 and 1751–1758) who was responsible for the flower decoration. The watering can is incised 4, also under the base (fig. 2).

This shape of watering can is described in the manufactory's records as an *arrosoir d'appartement*. The shape was produced at Vincennes in two sizes; this is an example of the second, smaller size. The manufactory's inventory of January 1, 1754, lists four molds that had been made during 1753 for the two sizes of watering cans. Mesdames Brunet and Préaud have noted that the first example that can be identified in the Sèvres Archives was taken out of the biscuit firing in September 1754 and was *pris au sortir du four par Messieurs de la Compagnie*.¹ It is interesting to note, however, that one watering can of the second size is known bearing the date letter A for 1753 (see below and note 9). Tamara Préaud has noted that between November 1755 and December 1756, two watering cans of the first size were sold for 120 *livres* each, and in the same period nine examples of the second size were sold for 108 *livres* each.²

The Museum's watering can is in unbroken condition. Along one side of the lower join between the body and the spout there is a short firing crack which has been concealed by the painter Bardet with a bunch of flowers. The rose of the spout is decorated with blue forget-me-not flowers which are modeled in relief and are pierced with a central hole (fig. 3). Some of these holes, from which the water pours, were blocked when the watering can was glazed. The shape of the vessel is emphasized by bands of burnished gilding, flanked by thin blue lines with double twist motifs of gilding at regular intervals.

The Museum's watering can was acquired from the dealer Winifred Williams of London. It had been in the collection of Florence, Second Countess of Northbrook, and was bought in 1940 by Hugh Burton-Jones.³ It was later inherited by his daughter Kathleen (Mrs. Gifford-Scott) and sold after her death.⁴ Four examples of the first size of watering can (about 23 cm to 23.5 cm in height) are known to this author, each one marked with the date letter for 1755.⁵ One is in the Musée National de Céramique, Sèvres,⁶ one is in an English private collection,⁷ and two were sold at auction in Paris (one in 1920 from the collection of the comtesse de Béarn and one in 1929).⁸ Five examples of the second size (about 20 cm in height) are known to this author: the one under discussion, another sold from the Gifford-Scott collection now in the George R. Gardiner Museum of Ceramic Art, Toronto,⁹ one in the C. L. David Collection, Copenhagen,¹⁰ one in an

1. "... taken as it came out of the kiln by the Directors of the Company," Bibliothèque de l'Institut de France, MS. 5673, vol. 27, August and September 1754. See Tamara Préaud, *Porcelaines de Vincennes, Les Origines de Sèvres*, ex. cat. (Paris, Grand Palais, 1977), no. 1, 25, and Marcelle Brunet and Tamara Préaud, *Sèvres, des origines à nos jours* (Fribourg, 1978), nos. 73, 148.

2. Préaud (supra, note 1), nos. 1, 25.

3. Sold, Christie's, London, November 28, 1940, lot 78 (part), for £22 1/-.

4. Sotheby's, London, June 12, 1984, lot 172 (illus.). (The dates of the 1940 Northbrook auction and the 1920 Béarn auction are incorrect in this catalogue.)

5. It is possible that of these four, the example in an English private collection can also be identified as one of the two sold at auction in Paris in the 1920's.

6. Accession number MNC. 21593. Height 23 cm, painted by Antoine Caton, incised Z and 3. See Pierre Verlet, *Sèvres* (Paris, 1954), pl. 17.

7. Height 23 cm, ex-collection of Wilfred J. Sainsbury.

8. The Béarn example, sold, Hôtel Drouot, Paris, November 29, 1920, lot 95 (illus.); height 24 cm, painted with the date letter C for 1755. The other was sold anonymously, Galerie Georges Petit, Paris, June 12, 1929, lot 33 (illus.); height 24 cm, noted in the catalogue as painted by Binet.

9. Sold, Sotheby's, London, June 12, 1984, lot 173 (illus.); height 20 cm, painted with the date letter A for 1753 and a painter's mark B; incised 4.

10. Accession number FK 86. See Svend Eriksen, *The David Collection, French Porcelain* (Copenhagen, 1980), no. 39 (illus.). Height 20 cm, painted with the date letter B for 1754 and a crown.



Figure 1. Watering can. Vincennes, 1754. Malibu, The J. Paul Getty Museum 84.DE.89.

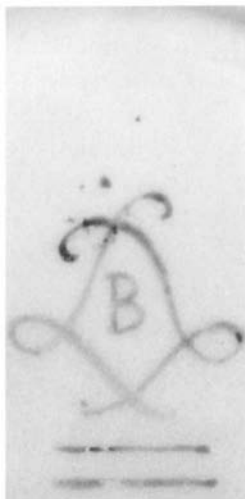


Figure 2. Detail of figure 1, showing the painted and incised marks under the base.

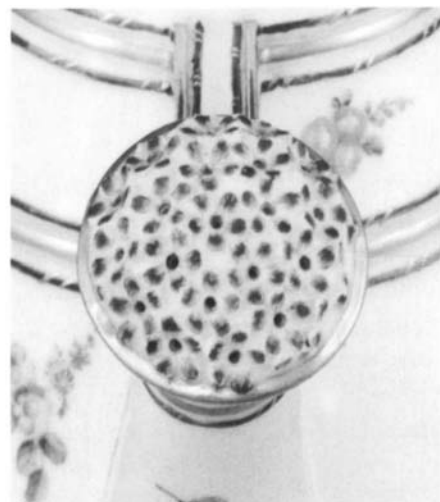


Figure 3. Detail of figure 1, showing the rose.



Figure 4. Pair of potpourri vases. Vincennes, 1755. Malibu, The J. Paul Getty Museum, 84.DE.3.1–2.

English private collection, and another sold from the Béarn collection in 1920.¹¹

2. PAIR OF POTPOURRI VASES

French (Vincennes), 1755

H: 25.5 cm (10"); Diam: 15.2 cm (6")

84.DE.3.1–2 (figs. 4–7, 10, 12)

A design for this shape of vase, signed by Jean-Claude Duplessis, survives in the archives of the Sèvres Manufactory.¹² The model, called *pot pourri Pompadour*, was produced at Vincennes from 1752 in four sizes, the present examples being of the third size.¹³ Each vase is painted under the base with the crossed L's mark of the Vincennes Manufactory in blue enclosing the date letter C for 1755 and with the blue painter's mark M for Jean-Louis Morin

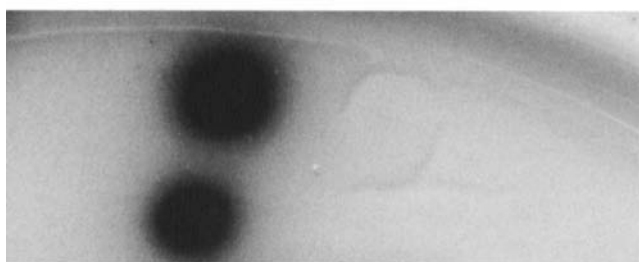
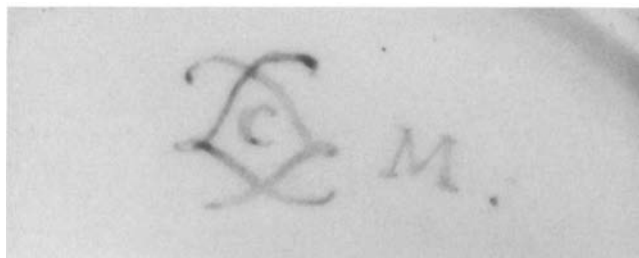
(active 1754–1787) (fig. 5). Both vases are marked under the base with two blue dots and incised with the *répateur's* mark 2 (fig. 6).

These vases are decorated with dark blue (*bleu lapis*) ground color with white reserves on the front and back. White areas also highlight the modeling around the oval piercings to their upper bodies and lids. The reserves are decorated with putti on clouds, painted in *camaïeu rose* after designs by François Boucher (figs. 10, 12). The subjects are based on engravings by Louis-Félix La Rue, published by Huquier in Boucher's *Troisième Livre de Groupes d'Enfants* and in his *Livre des Arts* (figs. 8, 9, 11, 13). Morin's mark can be found on other pieces of Vincennes porcelain of this date, decorated with putti in this manner, such as a pair of *vases à oreilles*, also with *bleu lapis* ground color, dated 1754,

11. See supra, note 8, lot 96. Height 20 cm, noted as having a metal (replacement) handle.

12. Illustrated Sotheby's, Mentmore, May 24, 1977, lot 2007.

13. Surviving examples of the first size are approximately 43 cm high, the second size 28 cm high, and the fourth size 19.5 cm high.



Figures 5–6. Top, detail of one of the vases in figure 4, showing marks painted in blue under the base. Bottom, detail showing blue dots and incised mark under the base.



Figure 7. Detail of one of the vases in figure 4, showing the gilded frame to one of the reserves.

in the Louvre,¹⁴ and a *caisse à fleurs ovale*, dated 1755, sold at auction in 1980.¹⁵ The decoration of the Museum's vases is highlighted with gilding (fig. 7), and the lids are surmounted by colored finials modeled in the form of carnations. The flower forming the knop on the lid of vase 1 has been repaired; otherwise these vases are undamaged.

The Meissen Manufactory made potpourri vases copying this Sèvres model, a pair of which was sold at auction in 1935.¹⁶ Examples of this model of vase made at Vincennes and Sèvres, in varying sizes, can be seen in the Musée National de Céramique, Sèvres; the Musée du Louvre and the Petit Palais, Paris; the C. L. David Collection, Copenhagen; the Victoria and Albert Museum, London; the Philadelphia Museum of Art; and in various private collections. The Museum's vases were sold anonymously at auction in 1957, when they were bought by the Antique Porcelain Company, London.¹⁷ They were later in a private collection and returned to the Antique Porcelain Company, from which the Museum acquired them.

This pair of vases probably formed half of a set of four vases for potpourri which were sold to Lord Bolingbroke by the Parisian *marchand-mercier* Lazare Duvaux in September 1756. Frederick, Second Viscount Bolingbroke, acquired many other pieces of Vincennes porcelain in the 1750's including, for example, a costly *cuvette à masques* mounted with porcelain flowers.¹⁸ Between August 1756 and the end of that year, Lazare Duvaux purchased a set of four *pots pourri Pompadour* for 180 *livres* each from the Vincennes Manufactory.¹⁹ In Lazare Duvaux's *Livre-Journal*, Lord Bolingbroke is recorded as purchasing "Quatre pot pourris, forme d'urne, en gros bleu, peints à enfants-camayeux" for 720 *livres*.²⁰ The second pair of vases from this set has been sold at auction three times within this century (fig. 14).²¹ The lids of both vases are broken and their flower finials are both missing, which accounts for their slightly lower height of 23 cm (9"). They are both painted under the base with the crossed L's mark of the

14. Accession number OA 10302.

15. Sold from the collection of Sir Henry and Lady Tate, Sotheby's, London, July 1, 1980, lot 33.

16. Paul Graupe Galleries, Berlin, January 25–26, 1935, lot 349 (illus.).

17. Sold, Sotheby's, London, March 5, 1957, lot 96. I am grateful to Reinier Baarsen for pointing out this information.

18. See Svend Eriksen, "Rare Pieces of Vincennes and Sèvres Porcelain," *Apollo*, January 1968, 34–39 (illus.).

19. Sales Registers, f. 14, r.

20. *Livre-Journal de Lazare Duvaux, Marchand-Bijoutier, 1748–1758*, edited by Louis Courajod, 1873, vol. 2, 295, no. 2590.

21. Sold, Christie's, London, Property of H. M. W. Oppenheim, Esq., deceased, late of Bruton Street, June 10ff., 1913, lot 230, to the dealer Asher Wertheimer; sold, Christie's, London, Property of a Lady, December 2, 1974, lot 16, to Garabana; sold, Sotheby's, London, anonymous collection, March 5, 1985, lot 116.



Figure 8. *La Poésie*. Engraving by La Rue after a Boucher design, reproduced in part on the left vase in figure 4. New York, The Metropolitan Museum of Art, 53.600.1079 (4).



Figure 9. *Trois Amours avec des Trophées Militaires*. Engraving by La Rue after a Boucher design, reproduced in part on the right vase in figure 4. New York, The Metropolitan Museum of Art, 53.600.1079 (8).



Figure 10. Detail of the rear reserve from one of the vases in figure 4.



Figure 11. *La Musique*. Engraving by La Rue after a Boucher design, reproduced in part in figure 10. New York, The Metropolitan Museum of Art, 53.600.1079 (5).



Figure 12. Detail of the rear reserve from one of the vases in figure 4.



Figure 13. *L'Astronomie*. Engraving by La Rue after a design by Boucher, reproduced in part in figure 12. New York, The Metropolitan Museum of Art, 53.600.1079 (6).



Figure 14. Pair of potpourri vases. Vincennes, 1755. Possibly forming a set of four with the vases in figure 4. Photo: Sotheby's, London.

factory, the date letter C for 1755, the painter's mark of Morin, two dots in blue, and on one the incised mark 2—identical markings to the Museum's pair.

Another *pot pourri Pompadour* of this size (H: 25 cm, though its finial has been readhered) is in a private collection in Massachusetts.²² It is similarly decorated with *bleu*

lapis ground color and scenes of putti after Boucher painted in *camaïeu rose* on white reserves. Its gilding differs somewhat from the Museum's pair and the pair that seems to match them. This single vase is painted with the crossed L's of the manufactory, the date letter B for 1754, a painter's mark, and the incised mark 3.

22. Until 1985 in a private collection in Cambridge, England.



Figure 15. Ewer and basin, with pink ground. Sèvres, 1757. Malibu, The J. Paul Getty Museum 84.DE.88.a-b.

3. EWER AND BASIN

French (Sèvres), 1757

Ewer: H: 19.2 cm (7⁹/₁₆"); W: 14.4 cm (5⁵/₈");

D: 8.1 cm (3³/₁₆")

Basin: H: 7.1 cm (2³/₄"); W: 29.1 cm (11¹/₂");

D: 22.1 cm (8⁷/₁₆")

84.DE.88.a-b (figs. 15, 17-19)

The archives of the Sèvres Manufactory contain plaster molds and models for ewers and basins of this form, called *feuille d'eau* (fig. 16), in three sizes. This example is of the first size which was produced in 1756; the second size was produced in 1757, the third and smallest size in 1758. This soft paste porcelain ewer and basin is modeled in a strong rococo manner with contours possibly inspired by aquatic plants such as lotus leaves; hence the name given to the form. The original shape was probably designed by Jean-Claude Duplessis (active at Vincennes and Sèvres 1745-1774).

The J. Paul Getty Museum's ewer and basin are deco-

rated with panels of pink ground color bordered by burnished gilding. Bunches and trails of flowers are painted in enamel colors over white reserves on the ewer as well as within and without the walls of the basin. The basin is painted underneath with the blue crossed L's of the manufactory, enclosing the date letter E for 1757 (fig. 17a), which was the first year in which this pink ground color was used to decorate Sèvres porcelains; it also bears an unidentified painter's mark of a spray of flowers (fig. 17b).²³ The basin is incised C.N. (fig. 18), and the ewer is incised T.m (fig. 19).

Relatively few examples of this model of ewer and basin are known; indeed, they are rarely mentioned in the manufactory's sales registers. Marcelle Brunet has noted that a pair of green ground ewers and basins, probably of this shape, were sold in the second half of 1757 to the *marchand-mercier* Lazare Duvaux for the very high sum of 600 *livres* each.²⁴ The known surviving examples all date from 1756 and 1757 and seem to represent only two sizes of this model. The heights of the two known ewers of the first size

23. This painter's mark is possibly the same as that found on a *vase Hollandais* of 1764 in the British Royal Collection. See Geoffrey de Bellaigue, *Sèvres Porcelain from the Royal Collection* (London, 1979), 96-97,

no. 101, mark illustrated 137.

24. Brunet and Préaud (*supra*, note 1), 150, no. 81.

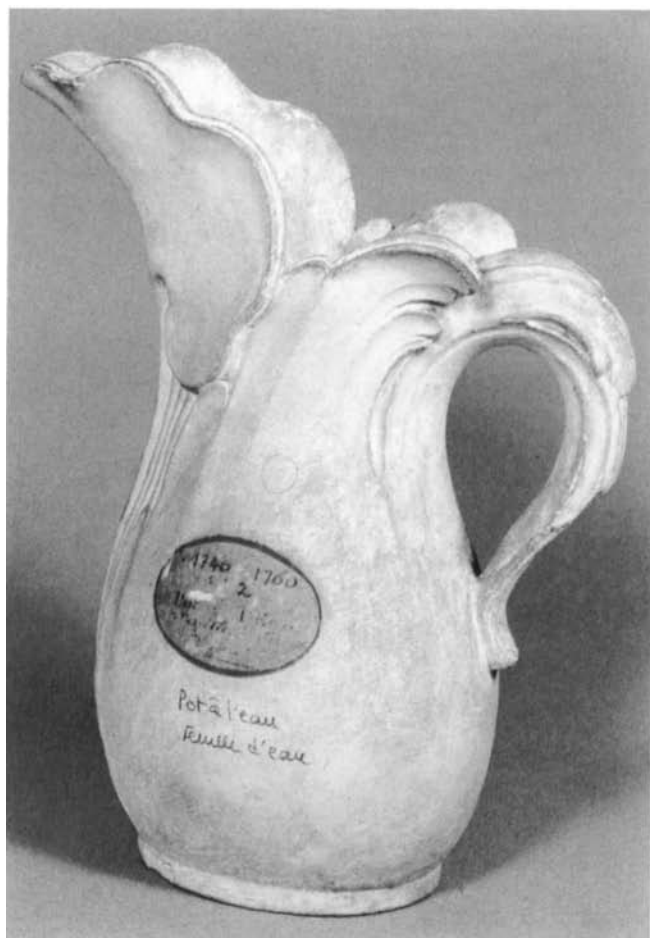


Figure 16. Plaster model for Sèvres ewer. Sèvres, Manufacture Nationale de Sèvres, Archives.

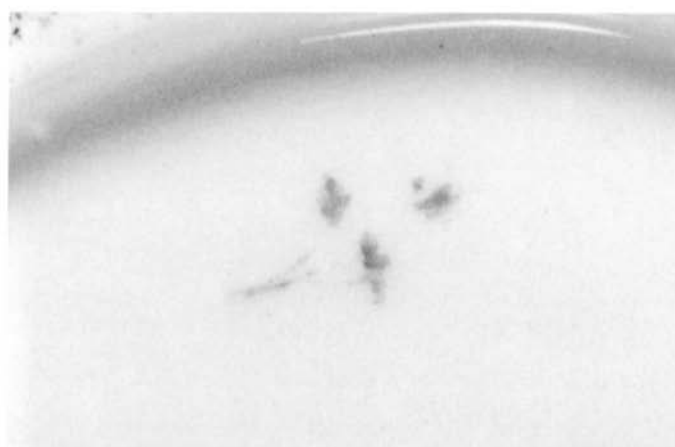
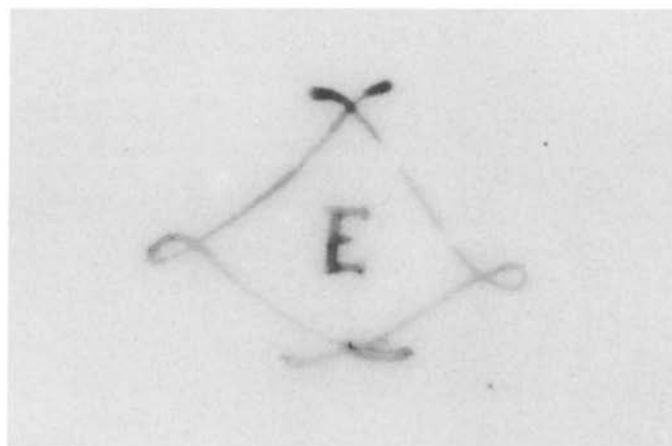


Figure 17a-b. Top, Sèvres factory mark and date letter E for 1757 painted in blue under the base of the basin in figure 15. Bottom, the unidentified painter's mark painted in blue under the base.

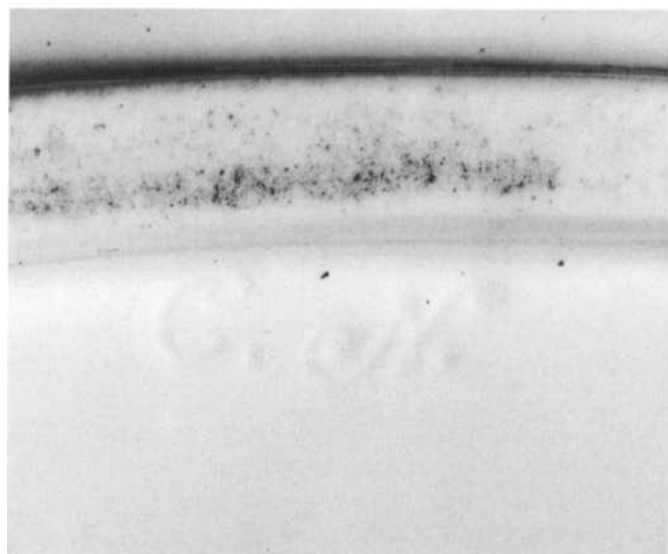


Figure 18. Incised mark under base of the basin in figure 15.



Figure 19. Incised mark under base of the ewer in figure 15.

are 19 cm and 19.1 cm, while those of the second size vary from 17.1 cm to 17.6 cm. The examples of the first size include the one discussed here²⁵ and one in the Musée des Arts Décoratifs, Paris,²⁶ while examples of the second size are in the George R. Gardiner Museum of Ceramic Art, Toronto,²⁷ the Art Institute of Chicago,²⁸ and a private collection, London (fig. 20).²⁹ The last cited example is the only one decorated without panels of ground color. It lacks its basin; however, a basin dated 1760 in a private collection in Paris, with added ground color, could possibly have

25. Ex-collection of the Duke and Duchess of Portland, sold, Henry Spencer and Sons, Retford, July 23, 1970, lot 288, to Winifred Williams; Eric Robinson, Mereworth Castle, Kent; sold, Sotheby's, London, June 12, 1984, lot 213, to Winifred Williams.

26. Green ground, 1756, no painted or incised marks, height of ewer 19.1 cm, width of basin 29.4 cm. Inv. GR 228, ex-Grandjean collection. See Préaud (supra, note 1), 72, no. 143 (illus.).

27. Pink ground, 1757, painter's mark of Antoine-Toussaint Cornailles, height of ewer 17.1 cm, width of basin 30.2 cm. Ex-collection the Hon. Jack Michelham, sold, Sotheby's, London, July 5, 1966, lot 136; Eric Robinson, Mereworth Castle, Kent; sold, Sotheby's, London, June 12, 1984, lot 214, to Winifred Williams.

28. Green ground, circa 1756/57; ewer incised *mf*, basin incised 6, height of ewer 17.6 cm, width of basin 30.1 cm. Ex-collection of Lord Hillingdon, Christie's, London, March 25, 1968, lot 67; Eric Robinson, Mereworth Castle, Kent; sold, Sotheby's, London, June 12, 1984, lot 215, to Armin Allen, New York.

29. White ground, 1757, painter's mark of Louis-Jean Thévenet père; height of ewer 17.4 cm. Ex-William Doyle Galleries, New York; Dalva Brothers, New York, 1982.

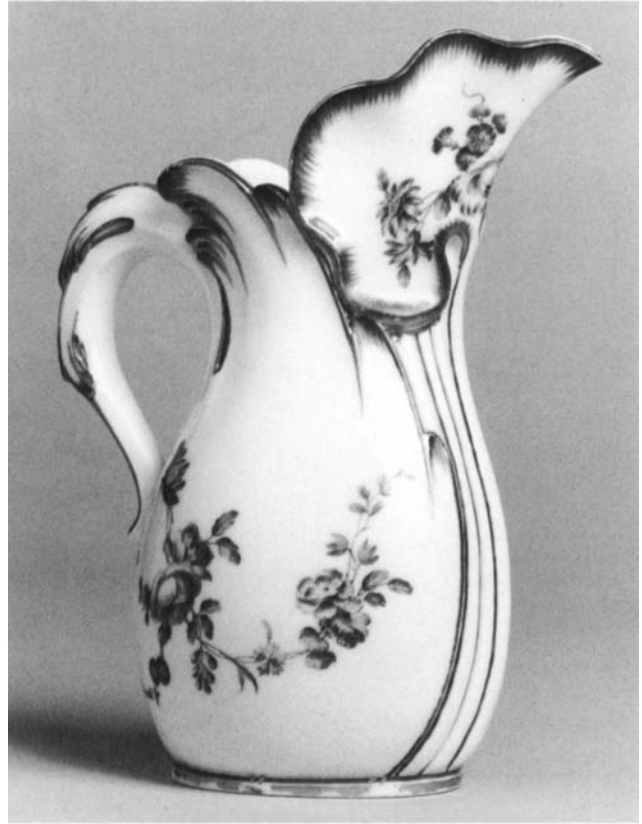


Figure 20. Sèvres ewer (*broc feuille d'eau*), with white ground. 1757. London, private collection.



Figure 21. Ewer and basin (*pot à eau ordinaire et jatte ovale unie*), with pink ground. Sèvres, circa 1757–1760. Paris, Petit Palais, Tuck collection.



Figure 22. Three lidded vases (*vases des âges*). Sèvres, 1781. Front view. Malibu, The J. Paul Getty Museum 84.DE.718.1–3.

matched this ewer.³⁰ The dates of these pieces are different by three years; however, they are the only known examples of these models with blue lines of highlighting rather than ground color, and they are both painted with trails of flowers by Louis-Jean Thévenet père. Tamara Préaud has identified another ewer and basin in the Marjorie Merriweather Post collection at Hillwood House, Washington, D.C.,³¹ while a basin lacking its ewer is in the Musée National de Céramique, Sèvres.³²

An interesting ewer and basin in the Tuck collection at the Petit Palais, Paris, is decorated in a similar manner to the Museum's (fig. 21).³³ Though of the shapes *pot à eau ordinaire* and *jatte ovale unie*, they are decorated with pink ground color and flowers as if the objects were modeled with the same contours as those of the *feuille d'eau* form.

4. THREE LIDDED VASES

French (Sèvres), 1781

Central vase: H: 49.6 cm (1'6½"); W: 27.7 cm (10⅞"); D: 19.3 cm (7⅞")

Side vase A (left): H: 40.8 cm (1'4"); W: 24.8 cm (9¾"); D: 18.4 cm (7¼")

Side vase B (right): H: 40.5 cm (1'3⅓⅓"); W: 25.4 cm (10"); D: 18 cm (7⅓⅓")

84.DE.718.1–3 (figs. 22, 23, 25–33)

These three soft paste porcelain vases formed the central part of a garniture of five *vases des âges* sold to Louis XVI in 1781. As Geoffrey de Bellaigue has established, the garniture consisted of the J. Paul Getty Museum's single *vase des âges à têtes de vieillards* (*première grandeur*) and pair of *vases des âges à têtes de jeunes femmes* (*deuxième grandeur*), and a pair of *vases des âges à têtes d'enfants* (*troisième grandeur*). The latter pair of vases are now in the Walters Art Gallery, Baltimore (fig. 24).³⁴ These models were designed by Jacques-François Deparis (active at Vincennes and Sèvres 1746–1797), and the plaster model of the vase of the second size was published by Troude.³⁵ Two models also survive for the third size of vase, in the Sèvres Archives.³⁶ These shapes were first produced at the Sèvres Manufactory

30. Later nineteenth century, pea-green ground, date letter H for 1760, painter's mark of Louis-Jean Thévenet père, incised 6, width 30.2 cm, depth 23.4 cm. I am grateful to Brian Considine of the J. Paul Getty Museum for bringing this basin to my attention.

31. Préaud (supra, note 1), 72. Pink ground, dated for 1756, painted by Cornailles. Measurements not given.

32. Préaud (supra, note 1), 72, no. 144. Green ground, 1757, incised 5; width of basin 29.1 cm. Accession number MNC 1868.

33. Pink ground, circa 1757–1760; height of ewer 17 cm, width of basin 27.1 cm. Paris, Petit Palais, Tuck collection, accession number 100.

34. Accession numbers 48.566.AB and 48.567.AB.

35. Albert Troude, *Choix de Modèles de la Manufacture National de Porcelaines de Sèvres, appartenant au Musée Céramique* (Paris n.d.), pl. 117, entitled *Vase Paris Garni*.

36. Brunet and Préaud (supra, note 1), 204, no. 241. The models are labeled *vase âges de Paris uni* and *vase oeuf de Paris*.



Figure 23. Back view of the vases in figure 22.



Figure 24. Pair of lidded vases (*vases des âges*). Baltimore, Walters Art Gallery 48.566.AB, 48.567.AB.



Figure 25. Detail of jewelry from one of the vases in figure 22.



Figure 26. Detail of jewelry from one of the vases in figure 22.

in 1778, and Marcelle Brunet has pointed out that Louis-Simon Boizot (active at Sèvres 1773–1809 and director of the modeling studios there) also may have been involved in their design.

The garniture is decorated with dark blue (*bleu nouveau*) ground color overlaid with stamped gold foils bearing imitation jewels of translucent and opaque orange and ivory-colored enamel (figs. 25, 26). Burnished gilding, in imitation of gilt bronze, decorates the heads of the figures at the sides, the scrolls supporting those figures, the rims of the vases and lids, and their knops. Tooled gilding defines the reserves on the bodies of these vases. The reserves on the fronts are painted with mythological scenes; those on the backs are painted with bouquets of flowers and in the case of the central vase with a bunch of grapes, suspended by colored ribbons from gilded studs. The bases are decorated with ground color overlaid with imitation jewelry on their horizontal surfaces and on the vertical surfaces with a pattern of framed ribbing in gilding over the white body color.

The central vase bears no painted or gilded marks, but it is incised '1 0 B within the neck and 10 B and age 1^{re}g within the base (figs. 27, 28). The first of these marks is also found on a pair of *vases de côté de Paris* in the James A. de Rothschild collection at Waddesdon Manor, dated by Svend Eriksen to circa 1775–1785.³⁷ The side vases are both marked in gold within their bases with the crossed L's of the Sèvres Manufactory and the mark LG for the gilder Etienne-Henry Le Guay père (active at Vincennes and Sèvres 1749–1796) (fig. 29). The left vase in figure 22 is incised *Bono* over a B, within the neck (a mark also found on the Waddesdon vases mentioned above) for the *répateur* Etienne-Henry Bono (active at Vincennes and Sèvres 1754–1781), and age 2^{de}g (this vase is of the second size) within the base (figs. 30, 31). This latter mark is similarly found on each of a pair of *vases des âges à têtes d'enfants* (of the third size) dated 1782 in the British Royal Collection, where they are incised *ae age 3^{me} grd* and *age 3^e 3^{eg}*, respectively.³⁸ The right side vase (fig. 22) is incised A 16 within the neck and 39 A within the base (figs. 32, 33).

Geoffrey de Bellaigue has identified the sources for the mythological subjects painted on the front reserves of these vases. They are taken from engravings published from 1773 by Jean-Baptiste Tilliard (1740–1813) after designs by the painter Charles Monnet (1732–died after 1808) illustrating François de Salignac de la Mothe-Fénelon's *Les Aventures de Télémaque*. The scenes on these vases are entitled *Minerve protege Télémaque et le préserve des traits de l'Amour* (Minerva

37. Svend Eriksen, *The James A. de Rothschild Collection at Waddesdon Manor: Sèvres Porcelain* (Fribourg, 1968), 278, no. 100.

38. De Bellaigue (*supra*, note 23), 95, no. 100.



Figure 27. Detail showing incised mark within the neck of the central vase in figure 22.

age. 1^e. g

Figure 28. Drawing showing one of the incised marks within the base of the central vase in figure 22.

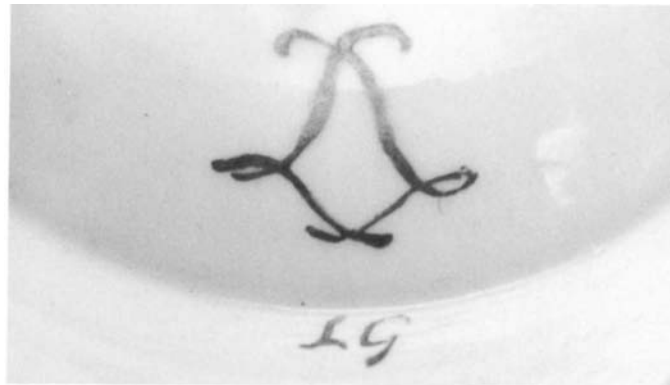


Figure 29. Sèvres factory mark and the gilder's mark of Etienne-Henry Le Guay père, from the base of one of the side vases in figure 22.



Figure 30. Incised mark from the neck of one of the side vases in figure 22.



Figure 31. Incised mark from the base of one of the side vases in figure 22.



Figure 32. Incised mark from the neck of one of the side vases in figure 22.



Figure 33. Incised mark from the base of one of the side vases in figure 22.



Figures 34, 35, 36. Three engravings published from 1773 by Jean-Baptiste Tilliard after designs by Charles Monnet.

protects Telemachus and preserves him from Cupid's darts), *Télémaque dans les déserts d'Oasis est conolé par Temosiris Prêtre d'Apollon* (Telemachus, in the deserts of Oasis, is consoled by Temosiris, Priest of Apollo), and *Venus pour satisfaire son ressentiment contre Télémaque amène l'Amour à Calypso* (Venus, in order to satisfy her resentment against Telemachus, brings Love to Calypso) (figs. 34–36). Engravings from this volume were used several times at Sèvres, in particular on the extensive dinner service made for Louis XVI from 1783, on which at least one of the scenes from these vases was repeated.³⁹

Though the vases are not marked with date letters or painter's marks, one can identify when they were produced and the names of the workmen involved in their production through the Sèvres Manufactory's archival records. In the manufactory's kiln registers the first, second, and third size vases from this garniture are listed in the kiln firing of June 25, 1781,⁴⁰ as being painted by Caton, gilded by Le Guay, and jeweled by Parpette (fig. 37). The record of payments for work carried out in April 1781⁴¹ by the painter Antoine Caton (active at Vincennes and Sèvres 1749–1798) shows that he was paid 600 *livres* for painting the scenes on

39. See de Bellaigue (supra, note 23), 22–24, no. 1, and de Bellaigue's forthcoming catalogue of the Louis XVI service. For an example from this service in the J. Paul Getty Museum that is similarly painted, see Adrian Sassoon, "Two Acquisitions of Sèvres Porcelain by the J. Paul Getty Museum 1981," *GettyMusJ* 10 (1982), 91–94.

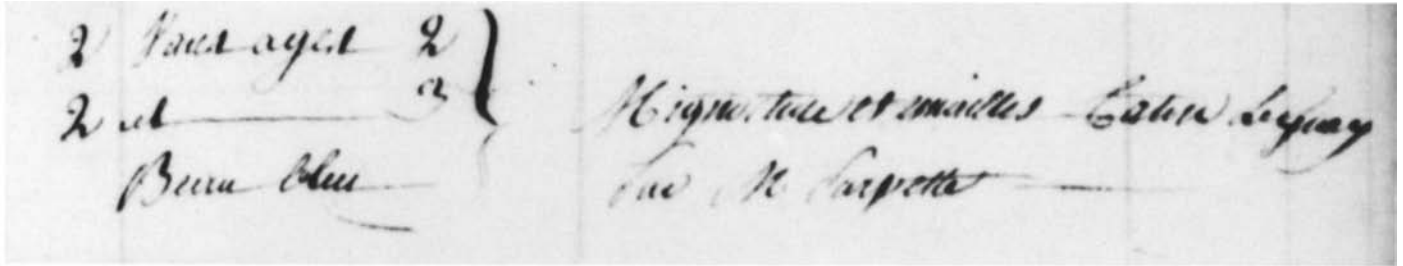


Figure 37. Entry from Sèvres kiln register for June 1781. Sèvres, Manufacture Nationale de Sèvres, Archives.



Figure 38. Entry from Sèvres record of payments to Caton for April 1781. Sèvres, Manufacture Nationale de Sèvres, Archives.

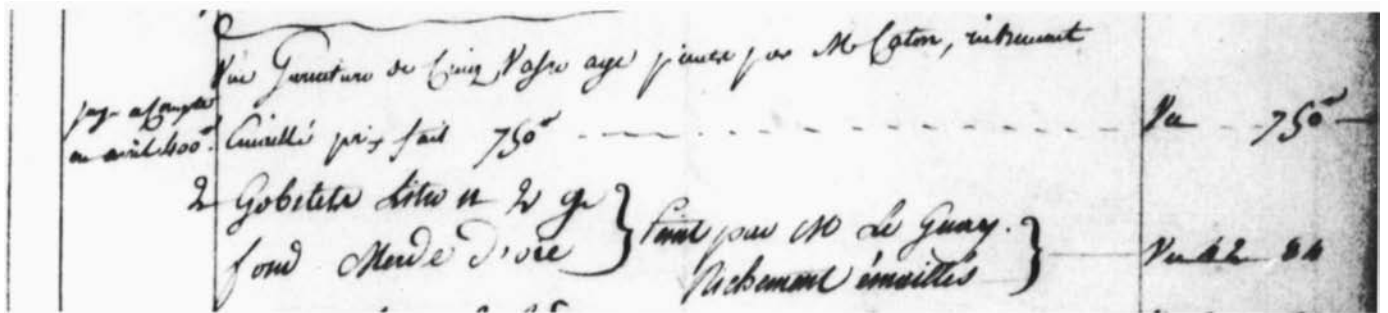


Figure 39. Entry from Sèvres record of payments for April 1781. Sèvres, Manufacture Nationale de Sèvres, Archives.

these five vases, and it is also noted there that one of them (most probably the central vase) was first fired in 1780 (fig. 38). The archives do not contain records for regular payments to gilders, and I have been unable to check whether Le Guay is recorded in the registers of overtime payments in relation to these vases. The archives also show that on April 3, 1781, Philippe Parpette (active at Vincennes and Sèvres 1755–1806) was paid 750 livres for the enameling of

the jewels on these five vases, and it is again stated that they were painted by Caton (fig. 39).⁴² It should be noted that all the decorators involved in the production of this garniture were experienced members of the manufactory's staff, to the extent that all of them were in the manufactory before it had moved from Vincennes to Sèvres twenty-five years before.

The garniture of five vases is listed as being sold for the

40. Ve'1 166r.

41. Vj'2 68r.

42. Vj'2 200r. It is interesting to note that on the same day, Parpette was paid for his work on the jeweling of a pair of *gobelets litron et soucoupe* of the second size, decorated by Capelle and Le Guay, and with ground

color described as *fond merde d'oie*. One of these cups and saucers can surely be identified as 81.DE.28.1–2, now in the J. Paul Getty Museum; see Sassoon (supra, note 39), 87–90 (illus.).

very considerable sum of 6,000 *livres* to Louis XVI on November 2, 1781. The provenance of the garniture during the nineteenth century is not known. However, the Museum's three vases were in the collection of Alfred de Rothschild, who lived at Halton, Buckinghamshire, and in London. They were inherited after Alfred's death in 1918, along with the contents of Halton, by his nephew, Lionel de Rothschild of Exbury, Hampshire, and sold after his death in 1942, at auction in 1946.⁴³ It is highly likely that the garniture was split upon the death of Alfred when his possessions at Halton were left to his nephew and those in London, including a pair of vases now in Baltimore, to his illegitimate daughter, Almina Wombwell, Countess of Carnarvon. Other sets of objects from Alfred's collection

are known to have been split as a result of his habit of transferring objects from house to house during his lifetime, not necessarily keeping pairs together. Such was the case with a pair of pink ground Sèvres elephant vases of 1757, one of which was sold in the same auction as the Museum's vases in 1946 (and again in 1984),⁴⁴ while the other is said to be in a private collection.⁴⁵ The Museum's three vases were with the Antique Porcelain Company, London, by 1951,⁴⁶ from which the Museum acquired them in 1984. At some stage prior to 1946, these vases suffered damage to the extent that each of them is missing some elements of jeweling; also, the base of the central vase was broken and is now repaired.

43. Christie's, London, July 4, 1946, lot 89 (illus.). Sold for 1,575 guineas to FP [Frank Partridge?]. I am grateful to Roger McKillroy of Christie's, London, for checking the buyer's name.

44. Christie's, London, July 4, 1946, lot 70 (not illus.); see Carl Dauberman, *The Wrightsman Collection*, vol. 4 (New York, 1970), 207, no. 83; sold again, Sotheby's, New York, November 17, 1984, lot 70; now in

a private collection near Chicago.

45. See Edouard Garnier, *La Porcelaine Tendre de Sèvres* (Paris, 1892), pl. XX. This vase is said still to retain its candleholders.

46. See the Antique Porcelain Company, London, exhibitions of 1951 and 1953 (illustrated in catalogues).

An Unsuspected Poseur in a Goya Drawing

Selma Holo

A recently acquired drawing by Goya, titled in his own hand *Lástima es que no te ocupes en otra cosa* (It's a pity you don't have something else to do!), seems at first a charming and straightforward representation of a pretty young water carrier admonished by the artist to pursue another calling (fig. 1).¹ A closer study reveals the biting and complex irony that informs the work.

Although never elaborately analyzed in the literature, the Getty drawing has been described briefly by Pierre Gassier in his monumental volume on Goya's albums (1973). Gassier writes that the Getty drawing, number 78 from Album C, should be interpreted as a *piropo*, a complimentary remark directed by Goya to a woman "whose grace and beauty seem to him worthy of a better occupation."² In another publication (1971) Gassier and Wilson juxtapose photographs of the Getty drawing and a painting, ostensibly of the same subject, the Budapest Museum *Aguadora* (The water carrier; fig. 2). The painting, he explains, is "a turning point in nineteenth-century art," one in which "the figure of the worker takes his place, as an individual person, alongside the bourgeois, the ministers, the generals...Goya heralds with this canvas both the *Stonebreakers* of Courbet and the workers of Zola, with the same rejection of good breeding and bourgeois conventions."³ The worker, then, becomes an object of respect for Goya, equally important in representational status to his or her "betters." Seeing the painting in Budapest and the drawing

in Malibu side by side, one asks why Goya, if he is essentially sympathetic to the worker qua worker, encourages the water carrier in the Getty drawing to find something else to do with her time? Answering this question, the primary purpose of this paper, brings us to the central meaning of the drawing. A careful comparison of the Budapest *Aguadora* with the Getty drawing will be followed by an examination of Goya's attitude toward the worker as it is manifested in his other relevant works.

Looking at the Budapest painting we see that the woman's pose is almost frontal, that she stands boldly, approaching the picture plane, and that she can be described as strong, sturdy, confident, and confrontational. Her heels are dug into the ground as she braces herself against the wind blowing from behind and against the weight of the water jar. She cradles her burden comfortably, balancing it perfectly on her hip. She is dressed simply with no adornment and the plainest of hairstyles. Her face is full, healthy, and a bit round. The woman in the Getty drawing, by contrast, affects a much more delicate and dancelike position: twisting on her toes in a serpentine, almost Giambolognesque manner. She looks tentatively off to her left rather than directly at the spectator. She wears jewelry—a necklace and a tiara—a dress with pretty borders, and a coy French hairstyle. The jug she embraces seems awkwardly placed against her body. Her face has delicate features. Can these two so dissimilar women signify the same thing to Goya?

I wish to thank George Goldner, Curator of Drawings, The J. Paul Getty Museum, for inviting me to write on his latest Goya acquisition. Fred Croton deserves warm acknowledgment for his support and editorial advice. I am also grateful to Faya Causey-Frel.

1. Inasmuch as *Lástima es que no te ocupes en otra cosa* has never been studied before from the original sheet, the following will constitute the first complete physical description: *Lástima es q^a. no te ocupes en otra cosa* can be identified as C.78 in the C Album as defined by Pierre Gassier in *Francisco Goya Drawings: The Complete Albums* (New York, 1973). It is one of only three known sheets from the album in a collection outside the Prado museum (the highest autograph number in the C Album is 133); recto only; 20.2 x 14 cm; sepia with brush and small amount of pen work; white laid paper with horizontal chain lines 2.3 cm apart; traces of pink paper on verso; watermark belongs to C.II type described by Gassier as the second of only two watermarks in album: a scroll and lower part of a coat of arms. Condition is good but with scattered mold spots and pinhole under figure's left eye, with old patch covering the hole on verso. There are also some minor acidic effects of the sepia on the paper in the area of the woman's right breast and hair.

PROVENANCE: With the original sheet in hand we can now be certain that C.78 belonged, as did the rest of the C Album, to Mariano or Javier Goya. We know this as they backed most of their drawings with pink paper that still remains on the sheets in the Prado. We can see now that shreds of that paper still cling to the Getty drawing. With this firmly established, the succeeding provenance is just as outlined by Gassier: Koenigs, sale, Sotheby's, November 11, 1957; Paris, private collection; Knoedler; New York, private collection (Thaw); Getty Museum.

DATE: The C Album has been dated anywhere from 1814 to 1823, as indicated by Pierre Gassier and Juliet Wilson in *The Life and Complete Work of Francisco Goya* (New York, 1971), 266. According to them, the numerical order in which the drawings appear in the album is not necessarily the chronological order in which they were created. Nor can the drawings be dated by their coincidence with historical events. Many of the drawings, probably C.78 among them, are recollective or imaginative rather than journalistic in nature. They seem to have been arranged by Goya himself after they were executed.

2. Gassier (*supra*, note 1), 371.

3. Gassier and Wilson (*supra*, note 1), 266.



Figure 1. Francisco José de Goya y Lucientes, *Lástima es que no te ocupes en otra cosa*, circa 1815. Sepia wash and pen, 20.2 x 13.9 cm. Malibu, The J. Paul Getty Museum 84.GA.35.



Figure 2. Francisco José de Goya y Lucientes, *Aguadora*, circa 1808–1812. Oil on canvas, 68 x 52 cm. Budapest, Budapest Museum.



Figure 3. Francisco José de Goya y Lucientes, *El trabajo siempre premia*, 1806–1812. E.b.141. India ink and wash, 22 x 16 cm. Cambridge, Mass., Harvard University Art Museums.



Figure 4. Francisco José de Goya y Lucientes, *Lechera de Burdeos*, 1825–1827. Oil on canvas, 74 x 68 cm. Madrid, Museo del Prado.

A glance at other depictions of water carriers in Goya's oeuvre and then at female workers in general is helpful here.⁴ There is a more contemporaneous private drawing of two water carriers in Album E. The women are scuffling, the jar set aside, and Goya wonders *¿Quién vencerá?* (Who will win?). What is important for our purpose is that the women wear plain dresses with no adornment and are of a sturdy physical type. They have none of the bourgeois graces of the woman in the Getty drawing. Rather, they are first cousins of the woman in Budapest. Two other drawings of female workers in the E Album present a kind of woman who is close in nature to the Budapest *Aguadora*. *Trajbajo útil* (Useful work), E.37, depicts a strong young woman hanging clothes. Goya views her from the rear in the company of two co-workers who are scrubbing on the ground, the backside of one prominently thrust toward the spectator. In this completely sympathetic treatment of his subject, Goya manifests his continuing concern with the simply presented and unselfconsciously occupied female laborer. *El trabajo siempre premia* (Work is always rewarding), E.b.141 (fig. 3), depicts a healthy, attractive young woman seated knitting with her sewing basket at her side. This drawing seems to be a precursor of the Prado's *Lechera*

de Burdeos (The milkmaid of Bordeaux; fig. 4), Goya's last painting, a paean to the sublimity of the female laborer. In the case of the *Lechera*, the water jar has metamorphosed into a milk pitcher and the woman has transcended her physical duties, but not by doing "something else with her time." Significantly, there is not a single example in Goya's post-tapestry production that shows the "working woman" as the delicate, mincing, stylish creature we see in the Getty drawing. In examining figures of female laborers in Goya's mature oeuvre, we are inevitably if perhaps unhappily led to the conclusion that the young woman in the Getty drawing is not a water carrier after all, she is a poseur—a bourgeois or noble in peasant's clothing.

We know that the fashion of playacting in peasant costume had a long history in Spain even though the rage for this kind of escapism had its sources in late-eighteenth-century France, where its most famous proponent was perhaps Marie Antoinette. Spain's greatest Realist novelist, Benito Pérez Galdós, alludes to the fashion in this way:

Recuerdo haber visto por aquel tiempo en la fábrica de Santa Bárbara una hermosa tapiz en que estaban representadas dos lindas pastoras. Habiendo preguntado quienes eran aquellas simpáticas chicas, me dijeron: "Estas son las

4. A tapestry cartoon and its oil sketch in the Prado, both called *Las mozas del cántaro*, were executed about twenty years before the drawing under discussion. These are decorative images intended to be viewed by visitors to the Court. Commissioned by the king himself, they were a

type expressly disliked by Goya in his later years. Therefore, although the subject matter is similar, their genesis and purpose have very little connection to the private nature of *Lástima es que no te ocupes en otra cosa*.



Figure 5. Francisco José de Goya y Lucientes, *Por no trabajar*, 1814–1823. C.1 (151). India ink and wash, 20 x 14 cm. Madrid, Museo del Prado.



Figure 6. Francisco José de Goya y Lucientes, *A lo menos hace algo*, 1814–1823. C.8. India ink and wash, 20 x 14.3 cm. Madrid, Museo del Prado.



Figure 7. Francisco José de Goya y Lucientes, *La huebera*, 1814–1823. C.12 (112). India ink and wash, 20.5 x 13.8 cm. Madrid, Museo del Prado.

hijas de Artemidoro, a saber, Lesbia y Amaranta.” He aquí dos nombres que vienen de molde para mi objeto, amado lector. Haz cuenta que siempre que diga Lesbia quiero significar a la duquesa de X, y cuando ponga Amaranta, a la condesa de X. (The narrator, Gabriel, then tells his story of two aristocratic women he recently observed. His imagination was clearly triggered by the two shepherdesses he saw in the tapestry, two girls who, at least in the mind of Galdós, were really of noble lineage.)⁵

It is therefore clear not only that the water carrier is something other than what she seems but also that she is playing a game dressed in fashionable costume. With this in mind, we have no difficulty proving that Goya’s attitude toward the worker was exactly as Gassier has written, that is, an object of respect, equal in representational status to his or her betters. A look through the C Album, the Getty drawing’s immediate context, yields corroborating images:

Por no trabajar (Because he’s not working), C.1 (fig. 5), shows a beggar whose own idleness has reduced him to a state of absolute dependence. *A lo menos hace algo* (At least he is doing something), C.8 (fig. 6), represents a monk who Goya implies has some dignity, because he at least weaves baskets instead of retreating to the desert to do nothing; *Esta pobre aprovecha el tiempo* (This poor girl makes good use of her time), E.11, depicts a shepherdess who spins

with composure while her sheep graze behind her; *La huebera* (The egg seller), C.12 (fig. 7), treats us to the sight of a woman who courageously pursues her vending despite the obvious dangers lurking behind rocks as she goes; and last, *Comer vien veber mejor y dormir olgar y pasear* (To eat well, drink better, and to sleep, loaf, and walk around), C.11, shows a disgustingly slothful man who does everything but work. Not only in this album but throughout all of Goya’s post-tapestry oeuvre, the artist demonstrates his complete sympathy with any worker who demonstrates the qualities of modesty, industry, seriousness of purpose, and self-reliance. Such people he never satirizes or castigates.

In the Getty drawing, then, Goya presents us with the image of a woman who *looks* like a water carrier but is not one. He admonishes her not for her apparent industry but rather for her condescending game of pretense. The drawing, therefore, is an extremely sophisticated example of pictorial irony, the caption a model of direct commentary. The subtle complexities and tensions informing the drawing are predicated on the strangely unmeshed relationship between image and text, between irony and directness. With this in mind we now can see that the Getty drawing *Lástima es que no te ocupes en otra cosa* is far more than the charming bagatelle it first seemed to be. Deeper study shows it to be pure Goya—and Goya with a stinging bite.

5. Benito Pérez Galdós, *La corte de Carlos IV* (4th ed., Madrid, 1983), 34. I wish to thank Paul Ilie of the University of Southern California for bringing this passage to my attention.

Jean-Etienne Liotard as a Painter of Still Lifes

Marcel Roethlisberger

STILL-LIFE PAINTING IN THE EIGHTEENTH CENTURY

The art of still life was widely practiced in wall paintings and mosaics of ancient Rome, and after Giotto's initial impulse it reemerged in fifteenth-century Flemish and Italian painting as an embellishment of figurative subjects. It appeared in the margins of Gothic illuminated manuscripts, in Italian marquetry, and in the borders of Flemish Renaissance tapestries. In the early sixteenth century, the still life became established as an independent painting genre. Ever since, still lifes have been produced by specialized painters of all countries and collected eagerly, although, like portraits, they were neglected in the academic hierarchy of painting categories.

It was no doubt the seventeenth century that developed the greatest passion for the still life and the widest range of varieties. Names immediately come to mind such as Frans Snyders and Jan Fyt in Flanders; Pieter Claesz., Willem Heda, Jan de Heem, and Willem Kalf in Holland; Giovanni Ruoppolo and Evaristo Baschenis in Italy; Louise Moillon and Lubin Baugin in France; and Francisco Zurbarán in Spain. Once established, the interest in this genre persisted. In the eighteenth century, one thinks of Jean-Baptiste Oudry, Jean-Baptiste-Siméon Chardin, and Luis Meléndez. Later came Henri Fantin-Latour, all the Impressionists who painted flower pieces, the Americans William Harnett and John Peto, and in recent years Giorgio Morandi and Roy Lichtenstein, to name but a few.

A wealth of subspecialties developed. Countless artists were at work, often concentrating on single, narrow fields: still lifes of flowers, fruit and animals, vanities, hunting and fishing lore, the tools of the arts, books, everyday objects of high and low class, *trompe l'oeil*. Allegorical overtones appeared. Except for large decorations ordered to fit specific places, most works were not commissioned but painted for inventory. As more paintings come to light daily, especially from the Italian school, the diversity of the genre appears ever greater. With rare exceptions, the leading masters of figure painting abstained from this type of work. (Isolated

still lifes exist from the hands of Caravaggio, Rembrandt, Goya, Delacroix, and Manet.)

Jean-Etienne Liotard (1702–1789) was born in the independent Republic of Geneva in the last years of the reign of Louis XIV and died in the year of the French Revolution. Liotard was a portrait specialist who worked above all in pastel, a medium rendered popular in the 1720's by Rosalba Carriera and used mainly for portraits. Its great advantage over oil was that it conveniently allowed for frequent interruptions and resumptions of sittings. A lovely pastel portrait of a girl by Liotard, the *Portrait of Maria Frederike van Reede-Athlone* (83.PC.273), is in the collection of the Getty Museum. Famous for the realism of his likenesses, Liotard was an itinerant court artist, equally sought in Paris, Turkey, Vienna, London, Holland, and Geneva. Highly personal, though at the same time informed by the Calvinist ambience of his native Geneva (where his parents had settled as refugees from nearby Montélimar in the Rhone valley), his art belongs in the wider orbit of French art. His oeuvre at present numbers over four hundred pastel and oil paintings, about two hundred fifty drawings, several dozen miniatures, and some etchings and marginal works.

Today only two dozen still lifes by him still exist, all done in the last two decades of his long life. Unlike the well-established Geneva tradition of portrait painting, which boasts such famous earlier painters as the miniaturist Jean Petitot, there had been no local precursors in still-life painting. But Liotard was exposed to still lifes wherever he went, especially in France and Holland, and from about 1740 onward he included ravishingly beautiful still-life elements in a few of his finest portraits. He turned to independent still lifes—as well as to writing—only during his last years, when for reasons of age, of the change in taste, and of his rightist political position he no longer received portrait commissions. Yet precisely because still lifes were not his main preoccupation, and because they were done as private objects free of any constrictions imposed by patrons, he was able to create timeless works that are unique in their kind, as is the sole landscape that he painted.¹

Abbreviation:

LR: R. Loche and M. Roethlisberger, *L'opera completa di Liotard* (Milan, 1978).

1. The landscape dates from 1765–1770 and shows the view from his house in Geneva toward the mountains. Now in Amsterdam, Rijksmuseum. LR 274, pl. 51.



Figure 1. Jean-Etienne Liotard, *Breakfast*, 1754. Pastel, 64.5 x 52 cm. Munich, Alte Pinakothek (deposit of the Bayerische Hypothekbank).

It is, then, against the background of French eighteenth-century still-life painting that we must measure the originality of Liotard's contribution. Michel and Fabrice Faré's *La vie silencieuse en France: La nature morte au XVIIIe siècle* (Fribourg, 1976) provides the best study of this field, and in it is a chapter on Liotard with reproductions. Still-life painting flourished in France during the entire eighteenth century, continuing on a broadened scale and with a range of more brilliant specialists a native tradition initiated in the early seventeenth century. During the first half of the eighteenth century the prevailing orientation was Dutch. Pierre-Nicolas Huilliot excelled in Baroque flower bouquets and Nicolas de Largillière—who like Liotard was first and foremost a portrait painter—specialized in elaborate flower and game pieces. The leading masters in the field were Alexandre-François Desportes and Largillière's pupil Jean-Baptiste Oudry, both of whom painted sumptuous hunting still lifes in the wake of the seventeenth-century Dutch tradition established by Jan Weenix and Melchior Hondecoeter. The large, luxurious works of Desportes and Oudry were found in every notable residence of the time.



Figure 2. Jean-Etienne Liotard, *Mme Necker*, 1761. Pastel, 85.5 x 104.7 cm. Vienna, Schönbrunn Palace.

The exuberant, often bombastic style and the virtuoso technique of these artists subsequently gave way to the intimate settings and painterly execution of Jean-Baptiste-Siméon Chardin (1699–1779), a contemporary of Liotard and his most important source of inspiration in still life. A generation later, already marked by the influence of Chardin, came Henri Roland de la Porte, Anne Vallayer Coster, and Louis Tessier. The smooth flower pieces of the brothers Prévost and the trompe l'oeil of Gabriel Gresly are among many other aspects of late-eighteenth-century French still life.

Liotard's share is numerically small, provincial, and limited in type, but nonetheless personal and fascinating.² He distinguishes himself from all the specialists in approach, subject, and style. Just as he shuns the virtuosity of the portraits of Hyacinthe Rigaud, Jean-Baptiste Perronneau, and François-Hubert Drouais in favor of half-figure images set against a neutral background, he likewise chooses the simplest setting for his still lifes. This is what endears them to our taste. Gone are the game and fowl, the musical instruments, sculptures, draperies, books, and

2. All the works are discussed in LR. A few had been published previously by N. Trivas, "Les natures mortes de Liotard," *Gazette des Beaux Arts* 25 (1936), 307–310, and by V. Bloch, "The Still-Life Paintings by J.-E. Liotard," *Etudes d'art français offertes à Charles Sterling* (Paris, 1975), 307–309.

3. Not surprisingly, they were Dutch and Flemish: a *Hen* by Weenix, a *Fruit Piece* by de Heem, *Dead Game with Fruit and Flowers* by Fyt. The pair by van Huysum now belongs to Lord Ashburton.

4. "Of an inconceivable truth and finish and the brilliance of the colors and the freshness of the flowers and fruits carried to the summit of perfection." From the manuscript "liste de mes meilleurs Tableaux,"

May 27, 1785. It is published in R. Loche, "Jean-Etienne Liotard, peintre et collectionneur-marchand," *Genava* 28 (1980), 191.

5. LR 76, 57, pls. 10, 11.

6. LR 166, pl. 33; most likely cut on the left.

7. *Young Man Writing*: LR 138, pl. 31. *Tronchin*: LR 220, pl. 39. *Lavergne*: LR 164, 165. *Mme Necker*: LR 244, pl. 46. *Boy Cutting Butter*: LR 277, pl. 53.

8. P. Rosenberg, *Tout l'oeuvre peint de Chardin* (Paris, 1983), 111. Painted about 1738, now in Paris, Musée du Louvre.

9. Rosenberg (*supra*, note 8), 101. Painted in 1735, now in Glasgow.



Figure 3. Jean-Etienne Liotard, *Boy Cutting Butter*, 1770. Oil, 63 x 70 cm. Private collection.

architectural trappings so prominent in other contemporary French still lifes.

Among Liotard's personal collection of old and modern paintings were only very few still lifes.³ The two most recent in date—a pair—a fruit and a flower piece by Jan van Huysum (1682–1749), were his most treasured possessions, which he praised again and again in his correspondence and his treatise on painting for their supreme degree of finish: “d’une vérité et d’un fini inconcevable et l’Eclat des couleurs et la fraîcheur des des (sic) fleurs et fruits portez au plus haut point de perfection.”⁴

GENRE PAINTINGS

The earliest still-life ingredients appear in a few of Liotard's Turkish images: some sparse objects adorning the sofas of Turkish figures. A basket with a *nécessaire* recurs in the various versions of the *Countess of Coventry* in which the model is seated on a sofa. The two *Chocolatières* from the early 1740's in Dresden (a standing figure) and in the Earl of Bessborough's collection (a seated figure)⁵ contain for the first time a tray and a small table with cups and

dishes. The allusions to the school of Delft and to Dutch intimists of the previous century are unmistakable. Yet Liotard's design is more brittle, the image more factual, and the tonality lighter. A Meissen cup of chocolate with a glass of water on a tray is found in the *Breakfast* of 1754 (fig. 1).⁶ Tables appear in several oblong works, mostly pastels, with half-length figures: the *Young Man Writing*, of 1752, at Schönbrunn; the collector *François Tronchin*, of 1757, at Cleveland; the two versions of the *Coffee Breakfast of Misses Lavergne*, of 1754; *Mme Necker* with a basket of fruit, a liqueur, and a sandwich, of 1761 (fig. 2); and the *Boy Cutting Butter* (the breakfast of Jean-Etienne Liotard, Jr.), of 1770 (fig. 3),⁷ the latter derived from Chardin's *Boy with a Tap*.⁸ Chardin also provided a model for the breakfast scenes with his oblong painting of a woman seated at a table and drinking tea.⁹ Two of Liotard's half-length portraits of 1754 show a young woman somewhat stiffly holding flowers by her side: *Lady Russell* with two hyacinths in a pot and an unknown sitter with a hyacinth in a vase.¹⁰ This exceptional type of portraiture harks back to seventeenth-century French still lifes by Jacques Linard, that consist of a woman carrying a bouquet of flowers and flanked by a large basket of flowers and of fruit.¹¹

These few examples by Liotard, dating between 1738 and 1770, comprise all of his surviving portraits enriched by still-life elements. Some others are merely recorded.¹² If he did not paint more of these enriched portraits, it was surely in compliance with patrons' requests for standard half-length portraits.

TROMPE L'OEIL

Liotard's pure still lifes, most of them rather small, begin in the early 1770's when the painter lived successively in Geneva, Paris (early 1771), in Holland for two years, and for two years in London (1773–1775). In the British capital he apparently did several trompe l'oeil paintings, three of which figured in the speculative sale of his collection of old masters and paintings from his own hand, which he held in London in 1773, and five in the second sale, in London again in 1774,¹³ termed *deceptio visus* (deceptions of sight). Two trompe l'oeil paintings with inanimate subjects are

10. LR 168, pl. 34, 186.

11. M. Faré, *Le grand siècle de la nature morte en France: Le XVII^e siècle* (Fribourg, 1974), 18–23.

12. In particular “a lady playing chess with an abbot, in candlelight, painted in pastel, of a grand effect, 16½ x 22 inches” (no. 75 in Liotard's list of his collection, circa 1785). See Loche (supra, note 4), 203.

13. At his residence on Great Marlborough Street, 1773. Lot 38: “Two cherries with some other objects, very humorous, *deceptio visus*.” Lot 40: “Another *deceptio visus* in enamel.” Lot 51: “Another *deceptio visus* in oil.” The first two are unknown, the third (unsold) is possibly LR 283.

London, Christie's, April 15, 1774. Lot 74: “A deception of two small basso relievos” (bought by Lord Bessborough, £10.10). April 16, Lot 5: “A small deception of a basso relievos” (bought by Gomondian, £2.8). Lot 31: “A deception of a magnifying glass, cherries, etc.” (bought by Lord Bessborough, £9.19). Lot 32: “A ditto with a letter etc.” (same). Lot 51: “A basso relievos of boys, deception, in crayons from Fiamingo” (bought by Godfin, £17.6). None is identifiable with certainty; the first might again be LR 283. In the last, Fiamingo refers to the seventeenth-century Flemish sculptor Frans Duquesnoy, whose bas-reliefs with putti were particularly favored in the following century.



Figure 4. Jean-Etienne Liotard, *Grapes*, circa 1771–1774. Pastel, 41 x 32.5 cm. Vienna, Kunsthistorisches Museum.

known at present, one showing two terracotta reliefs and two drawings on a piece of imitation wood, the other a glass transparency of a terracotta relief with putti.¹⁴ They conform completely to a common type of trompe l'oeil produced at the time in France by Chardin and many others. So do two paintings with clusters of grapes: an oblong still life with grapes and a slice of bread and an upright trompe l'oeil with two bunches of grapes suspended on a panel of imitated wood (fig. 4).¹⁵

Any trompe l'oeil representation of grapes carries a more or less conscious allusion to Pliny's account of the classical Greek painter Zeuxis, who painted grapes so naturalistically that birds came to peck at them. Not by chance did Liotard include a lengthy tale in his treatise about fool-

ing two visitors with his own painting. Paintings of grapes are, however, less frequent than one might expect. There is an example from a century earlier by Largillière.¹⁶ Another small painting with a bunch of grapes on a table may be a late work by Liotard.¹⁷ Contemporaneous are two trompe l'oeil works with grapes from German-speaking Switzerland,¹⁸ and somewhat later is an example by Louis-Léopold Boilly.¹⁹ From Liotard's London sojourn there is, moreover, a trompe l'oeil pastel of a standing statue of Venus seen from the back, which he engraved in 1780 with the title *La Vénus aux belles fesses*.²⁰

STILL LIVES WITH FRUIT AND OTHER OBJECTS

The most accomplished work in this group is the pastel *Still Life with Lotto Box* (fig. 5).²¹ Its composition derives directly from Chardin's well-known *Still Life with Tobacco Box*, done a generation earlier (fig. 6),²² which Liotard may have seen during his second Parisian stay from 1746 to 1753. Whereas Chardin's work, done in oil, suggests space and an atmospheric ambience in the tradition of Dutch art, Liotard's is essentially a statement of color and form. The theme of the wooden box placed on a table, surrounded by a few smaller objects, does not recur elsewhere.

From the last twelve years of his life, in particular from 1782–1786, there are twelve fruit still lifes that survive (figs. 7–14, 16–18). Eight other fruit still lifes are known only from the artist's inventory and letters. Five still lifes of tea sets and two of flowers, as well as several lost flower paintings, are documented. Thus there existed probably over three dozen late still lifes done when the artist was about eighty years old—neither a large nor a negligible number compared with the dozen portraits known from the same years. Liotard's letters reveal that he was fond of his still lifes. During his last journey to Vienna in 1777–1778 he tried in vain to sell to Empress Maria Theresa “my flower paintings” (referring to works from his own hand).²³ Three of the extant fruit pieces are in oil, the others in pastel. Like Liotard's portraits, the oils have darkened considerably, while the stable colors of the pastels appear much lighter in tone.

The fruit pieces are disarmingly simple in composition.

14. LR 283, dated 1771, collection of Mrs. R. Heinemann, New York. And Budapest, see R. Loche and P. Rosenberg, “Une ‘transparence’ de J.-E. Liotard au Musée des Beaux-Arts de Budapest,” *Genava* 31 (1983), 63–66.

15. Grapes and bread: LR 285, formerly in Algiers, Musée des Beaux-Arts, where there is no trace of it at present. Compare a similar small painting dated 1786 by the Lorraine painter Dominique Pergaut (M. and F. Faré, *La vie silencieuse en France: La nature morte au XVIII^e siècle* [Fribourg, 1976], 335). Grapes: LR 286.

16. Faré (supra, note 11), 50, dated 1677.

17. LR 337; it is hard to prove or disprove this attribution.

18. Haus zum Rechberg, Zurich, *Schweizer Stilleben im Barock*, ex.

cat. (Zurich, 1973), nos. 39a–b, repr.

19. Faré (supra, note 15), 318, repr.

20. LR 311.

21. LR 284, pl. 54. The Musée de l'Horlogerie, Geneva, owns an actual box containing a Boston game set; this box, which is more lavish than the lotto box in the painting, had belonged to Liotard. Its precious nacre decoration suggests that it may have been a princely gift (see *Acquisitions et dons*, Genève, Musée d'Art et d'Histoire [Geneva, 1977], no. 136, repr.).

22. Rosenberg (supra, note 8), 107, pl. 26. The provenance before 1867 is unknown.

23. LR 85 gives excerpts of the letters of 1778 from Vienna.



Figure 5. Jean-Etienne Liotard, *Still Life with Lotto Box*, circa 1771-1773. Pastel, 36 x 46 cm. Private collection.



Figure 6. Jean-Baptiste-Siméon Chardin, *Still Life with Tobacco Box*, circa 1737. Oil, 32.5 x 40 cm. Paris, Musée du Louvre.

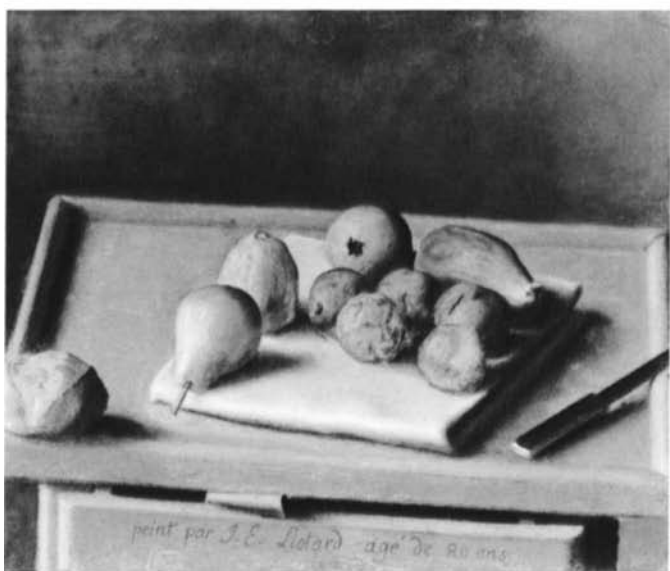


Figure 7. Jean-Etienne Liotard, *Still Life with Fruit*, 1783. Pastel, 33 x 37 cm. Geneva, Musée d'art et d'histoire.



Figure 8. Jean-Etienne Liotard, *Still Life with Apricots*, 1783. Pastel, 32.5 x 36 cm. Private collection.



Figure 9. Jean-Etienne Liotard, *Still Life with Peaches*, 1783. Pastel, 32.5 x 36 cm. Private collection.



Figure 10. Jean-Etienne Liotard, *Still Life with Peaches*, 1783. Pastel, 32.5 x 36.5 cm. Winterthur, Sammlung Oskar Reinhart.



Figure 11. Jean-Etienne Liotard, *Still Life with Apples*, 1783. Pastel, 33 x 37 cm. Geneva, Musée d'art et d'histoire.



Figure 12. Jean-Etienne Liotard, *Basket of Apples*, 1783. Pastel, 36 x 45.5 cm. Private collection.

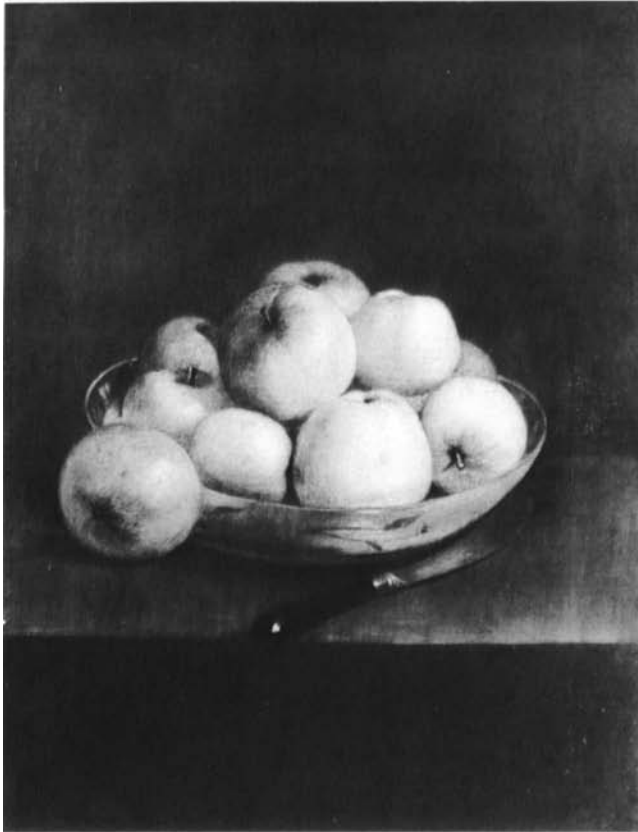


Figure 13. Jean-Etienne Liotard, *Still Life with Apples*, circa 1783. Oil, 51.5 x 37 cm. Winterthur, Sammlung Oskar Reinhart.

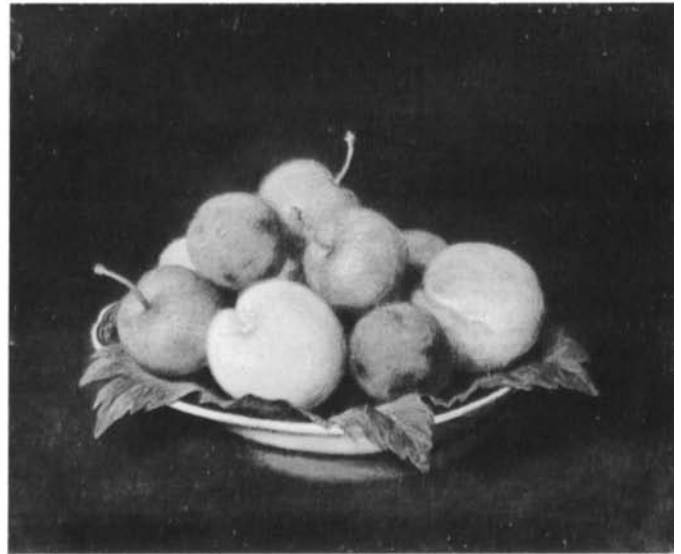


Figure 14. Jean-Etienne Liotard, *Still Life with Fruit*, circa 1783–1786. Oil, 25 x 30 cm. Private collection.



Figure 15. Jean-Baptiste-Siméon Chardin, *Fruit Still Life*, 1758. Oil, 37.5 x 40 cm. Winterthur, Sammlung Oskar Reinhart.



Figure 16. Jean-Etienne Liotard, *Still Life with Fruit*, 1786. Pastel, 25 x 36 cm. Winterthur, Sammlung Oskar Reinhart.



Figure 17. Jean-Etienne Liotard, *Still Life with Pears*, 1786. Pastel, 23.5 x 31.5 cm. Private collection.

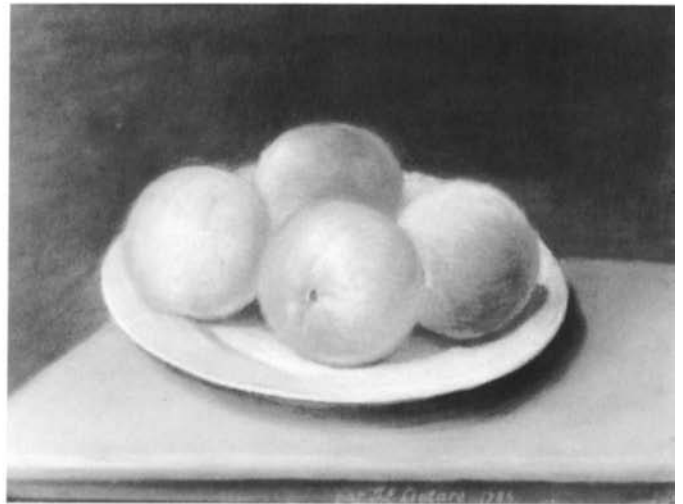


Figure 18. Jean-Etienne Liotard, *Still Life with Peaches*, 1786. Pastel, 23.5 x 31.5 cm. Private collection.



Figure 19. Jean-Etienne Liotard, *Flowers*, 1786. Pastel, 36.3 x 32.5 cm. Private collection.



Figure 20. Jean-Etienne Liotard, *Flowers*, 1786. Pastel, 39.5 x 33 cm. Private collection.

Herein lies their main difference from works by other painters. In a rather repetitive manner, they show a dish of peaches, apples, or apricots with some pears, prunes, walnuts, a fig, melon, or decorative gourd on a table in front of a plain, empty background. There is no further hint of surroundings. Only one (fig. 7) is slightly more descriptive, showing an entire table top with several pieces of fruit on a white tablecloth, a roll, and a knife as lateral accents, and a barely opened drawer at the bottom (as in fig. 3 and its prototype by Chardin).

Our reaction to these works remains ambiguous. In part, one has the impression that it was simply beyond the artist's range to invent more complex images; in part, one feels that his great age—which he spells out in at least three signatures (“peint par J. E. Liotard âgé de 80 ans”)²⁴—accounts for some apparent awkwardnesses of execution and design, such as the irregular perspective of the tables; and in part, one senses in these unparalleled images, which are so much *sui generis*, the wisdom and serenity of an aged master who expresses himself with a greater freedom and candor than ever before. In most of these late works, hatchings and *touches*, which he vehemently opposes in his treatise written during the same years (1779–1781), are far more in evidence than in his earlier pastels.

In the oeuvre of Chardin there are quite a few examples of still lifes, always painted in oil, that are almost as simple as those of Liotard.²⁵ They contain some humble kitchen objects on a table. Even those that are closest to Liotard in their simplified settings, such as the *Fruit Still Life* of 1758 (fig. 15), are more structured and show, of course, the vibrant painterly treatment characteristic of Chardin. Just as Chardin's figure scenes usually represent the world of servants and children of the bourgeoisie as opposed to Liotard's world of adults from the upper class and nobility, so also Chardin's still lifes are for the most part made up of humbler objects: a coffee pot, a milk jar, a silver cup, glasses, mortars, chestnuts, onions, and so on. Liotard evidently was familiar with these works by his contemporary, although he never mentions Chardin in his correspondence. He remembered them, using them as a starting point for his own still lifes but very consciously choosing a different range of objects.

To the pastels already known (figs. 7–11, 16–18) we can

add a new example, the *Basket of Apples* (fig. 12),²⁶ which conforms to the style of the others but is somewhat larger and surprises us by its total simplicity. The absence of any additional motifs and the downplaying of shadows at once enhance the realism of the isolated fruit basket and remove it from our experience of everyday objects. A similar basket occurs twenty years earlier in the portrait of Mme Necker (fig. 2), where it is still filled with various kinds of fruit, but it does not seem to appear in any other still life of the eighteenth century. A timeless kind of basket identical to Liotard's that compares with Caravaggio's famous basket of fruit appears in seventeenth-century still lifes by the Parisian academician Pierre Dupuis.²⁷ A basket or dish of fruit as the sole motif of a painting is in fact characteristic of French still lifes not of the eighteenth but, after its starting point in Caravaggio, of the mid-seventeenth century by Jacques Linard, Louise Moillon, Jean-Michel Picart, Lubin Baugin, and a few others.²⁸ Although Liotard does not follow the more elaborate, composite still lifes of these painters, their baskets and dishes of fruit—considerably richer than his because of the many objects represented and the sculptural treatment of forms—are the real prototypes of his late still lifes.

The *Basket of Apples* is surely the painting announced in a letter addressed to his son by Liotard from his country house in Confignon near Geneva on September 24, 1782:

a l'égard de mes tableaux, je les ferai porter en ville parceque les Mediateurs les viendront voir, et ils peuvent en desirer quelques uns, j'ay peint depuis 1 mois et demi 4 tableaux de fruits²⁹ l'un sont des abricots, le 2^e poires figues et prunes le 3^e des peches des poires bon cretien un rousselet une torche et une clef de 4, 3 brugnons sur une petite assiette platte un Melon et un couteau, je conte d'en faire un de raisins, un autre de pommes et de quelque autre manier ces 4 tableaux ont plus de fraicheur de vivacité et les objets sont plus detachez, plus sortants et plus de relief et plus vrais que ceux de Vanhuysume mais ils ne sont pas aussi finis quand je n'avois que 30 ans je ne les aurois pas fait aussi bien ayant plus d'art que je n'en avois alors, on les a trouvé si beaux qu'on m'a obligé dy mettre mon nom et mon age de 80 ans je suis décidé d'en envoyer deux a l'Imperatrice de Russie, et je lui manderai que j'ay les 2 plus beaux Tableaux de Vanhuysum. (He then lists other old masters that he would like to sell her: “j'espere que cela

24. LR 336, figure 7 here; LR 341, figure 8 here; LR 342, figure 9 here.

25. They extend from the mid-1720's (Rosenberg [supra, note 8], 10–38 passim) and early 1730's (ibid., 73–75) to generally smaller works of the 1750's (ibid., 142–155) and 1760's (ibid., 162–187 passim).

26. Pastel on paper, 36 x 45.5 cm. Datable 1783. This painting is listed in Liotard's list of his collection, circa 1785, No. 6 (“Table de pommes peintes en pastel”); Loche (supra, note 4), 189, and again in his death inventory, No. 148. It seems that it remained for a long time in the artist's

family.

27. Faré (supra, note 11), 192–194, 201, repr.

28. Faré (supra, note 11), 36–94 passim.

29. The apricots are either the lost picture of this subject (LR 340) or the one in a private collection (LR 341), the pears and prunes possibly figure 7 here (LR 336), the two others (LR 338, 354) are unknown today. The grapes are LR 337, the apples figure 12 here.

30. [sic] I shall have my paintings carried to town because the mediators will come to see them, and they may want some of them; for



Figure 21. Jean-Etienne Liotard, *Tea Set*, circa 1783. Oil, 27 x 34 cm. Private collection.



Figure 22. Jean-Etienne Liotard, *Tea Set*, 1783. Oil, 30 x 64 cm. Private collection.



Figure 23. Jean-Etienne Liotard, *Still Life: Tea Set*, circa 1783. Oil, 37.2 x 51.4 cm. Malibu, The J. Paul Getty Museum 84.PA.57.



Figure 24. Pieter van Roestraeten, *Tea Set with Silver Vessel*, circa 1680-1700. Oil, 35 x 47 cm. Berlin-Dahlem, Gemäldegalerie.

poura amener peut etre a un gros profit." The project never materialized.)³⁰

A last group of still lifes by Liotard includes two small, equally sparse flower pieces dated 1786 (figs. 19, 20). No greater contrast can be imagined to the large and sumptuous bouquets by Jan van Huysum. The inventory of Liotard's possessions at the time of his death lists four pastels with flowers.³¹ The two known pastels show modest, half-withered garden flowers—a lily, daisy, rose, poppy, and cornflower—in a glass on a table with a neutral, virtually shadowless background. Their plainness is unlike anything in the previous history of flower painting. In retrospect, Liotard's isolated, humble examples assume for us a surprising degree of modernism. At most one can link them with occasional earlier paintings of garden flowers or of small plants by Guillaume Taraval, Henri Roland de la Porte, and the single surviving flower painting by Chardin, of a bouquet in a ceramic vase.³² Despite their stylistic differences, Liotard's flower pieces also point toward the flower paintings of Fantin-Latour, Manet, the early Mondrian, and Max Ernst.

PORCELAIN CHINA SETS

The most unusual class of still lifes by Liotard consists of three smallish oils with porcelain tea sets displayed on a table before a plain dark background. They are somewhat more elaborate than the other still lifes and differ markedly from each other in overall treatment, viewing angle, and the types of porcelain represented. The smallest (fig. 21),³³ painted in greenish tones, shows a rustic, everyday French tea set decorated with roses. Another, very elongated in format (fig. 22)³⁴ and seen from a raking view, shows a symmetrically arranged, sparsely decorated Chinese set of modest quality with a single cup and a silver creamer. Little

food appears in either work. The Getty painting (fig. 23),³⁵ clearly the finest of the three, is seen from a higher viewpoint and shows a painted French tray with a set of Chinese export ware of a type commonly in use during the mid-eighteenth century. In postprandial informality, yet grouped with a subtly contrasted symmetry around the central dish of buttered bread slices, are a teapot and a tea cannister, a milk jug, a sugar bowl, a larger bowl (for slops), and six handleless cups (three turned over) with saucers and spoons.

The attribution of at least the Getty painting to Liotard is fully convincing by analogy with the other tea sets in the Liotard breakfast pieces mentioned above (p. 111). The Getty painting would appear to date from the same years as the fruit and flower pieces. Two more porcelain paintings in oil are as yet unpublished.

During Liotard's last trip to Vienna in 1777–1778, Empress Maria Theresa, who had long been fond of the artist, sent his wife a porcelain breakfast set; and in 1783 the comte de Vergennes sent him, in return for two of his fruit still lifes, "a small tea set of the finest possible porcelain and of the most up-to-date taste," undoubtedly a reference to a set in Louis XVI style. Neither of these sets, however, seems to be represented in the paintings.³⁶

The Getty still life by Liotard is an even more exceptional picture type than the artist's other still lifes. Table still lifes with an artful accumulation of Delft or Chinese porcelain, precious glasses, silver dishes, and exotic fruit were the rule in Dutch seventeenth-century art, but the porcelain is virtually never alone. Closer to being an exception is the Dutch late-seventeenth-century painter Pieter van Roestraeten (Haarlem, circa 1630–London 1700), a versatile artist who increasingly turned to still lifes, some of which show oriental tea sets complemented by a Dutch

the past month and a half I have been painting four paintings of fruit (see *supra*, note 24) one are apricots, the second pears, figs, and prunes, and third Good Christian peaches, a red pear, a torch, and a key, the fourth three nectarines on a small flat dish, a melon, and a knife. I plan to make one of grapes, another of apples and of a somewhat different manner these four paintings have more freshness liveliness and the objects are more detached, more standing out and more in relief and more true than those of Vanhuysum but they are not as finished when I was only thirty years old I had not done them equally well; having more art than I had then, they were judged so beautiful that I was forced to put my name and my age of eighty years on them; I am determined to send two of them to the Empress of Russia, and I shall tell her that I have the two finest Paintings by Vanhuysum. (He then lists other old masters that he would like to sell her "perhaps for a large profit.")

31. Each designated as "une fleur" (LR 361–364).

32. Faré (*supra*, note 15), 39–41; 186; 190; 165. Chardin had painted some other flower pieces: Rosenberg (*supra*, note 8), 139.

33. LR 350, pl. 60; panel.

34. LR 352; Faré (*supra*, note 15), 205.

35. LR 351, pl. 61. See L. Lippincott, pp. 121–130 in this volume.

36. The "déjeuner de porcelaine" of the empress is mentioned,

together with "une Grande Caffetiere d'argent a Robinet" (a large silver coffee pot with a tap) in two of Liotard's letters to his son dated Geneva, April 25, 1783, and May 27, 1783, the latter specifying "a porcelain breakfast set of which the tray was broken at its arrival in Geneva, coming from Vienna." The Vergennes set is mentioned in a letter of Liotard to his son dated Geneva, August 15, 1783 (see LR 348). In none of the paintings is the porcelain of Louis XVI style. The most refined porcelain appears in the Getty painting, but even this seems too modest to qualify as the imperial gift. Contrary to what has been said, it thus appears that the paintings do not represent either of the two sets in Liotard's possession, which we must assume were of finer quality. One wonders why the artist, making the effort to paint a tea set, precisely avoided the objects he owned in favor of more common ones. The provenance of the Getty painting goes back to 1933 (it appeared in Holland, where the family of Liotard's wife was established and where several of his works surfaced in the nineteenth and twentieth centuries); the others emerged a generation later. Since the porcelain paintings are more elaborate than the *trompe l'oeil*, fruit, and flower still lifes, it is all the more surprising that no reference exists to a porcelain still life in old collections, in the artist's death inventory, or in the late letters of Liotard and his family, which abound with informative details.

silver vessel (fig. 24; signed). Cups and dishes were sometimes the primary subjects of the additive still lifes of Zurbarán. The Frenchman Meiffren Conte (circa 1630–1705) had specialized in bombastic still lifes of silver and gold vessels. But not in Desportes, Oudry, or Chardin, nor in any other earlier, contemporary, or later painting do we find an example of a porcelain still life truly comparable to

that of Liotard. Chinese seventeenth- and eighteenth-century woodcuts, which were probably known to Liotard, do at times represent pure still lifes of tea sets. Thus an isolated expression of the taste for chinoiserie (in subject and to some degree in style) stands out in the final phase of the *peintre turc*, as Liotard proudly called himself in earlier years.

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Liotard's "China Painting"

Louise Lippincott

Liotard's "china painting" was of two sorts: as an enameleer he painted on porcelains which he had made himself, and as a pastelist and oil painter he depicted china objects in portraits and still lifes. According to conventional eighteenth-century wisdom, these types of painting occupied distinct realms, the first the province of the entrepreneur and craftsman, the second that of the fine arts. However, in Liotard's career the two strands intertwined from an early stage to make his china painting into a maddeningly ambiguous and thoroughly characteristic achievement.

The quintessential china painting is his *Still Life: Tea Set* now in the J. Paul Getty Museum (fig. 1a). It is one of his five known representations of china tea sets which are all painted in oil on canvas and dated circa 1783.¹ The Getty painting differs from the others in the type of china represented (export porcelain decorated in the Mandarin or Image pattern),² the number of objects included, the anecdotal details of bread crusts and dirty cups, and the high viewpoint. Liotard's reasons for painting his tea sets have been disputed: amusement during his retirement, portrayal of valued objects, or *trompe l'oeil* pictures for the market.³ Such explanations fail to recognize that Liotard saw china not only with an artist's eye but also in the light of his experience as a decorator and would-be manufacturer of it. It will be suggested here that Liotard's view of china, and in consequence his tea set paintings, are considerably more complex than has been thought.

The artist's involvement with porcelain was in part a product of his historical surroundings and artistic training. Oriental porcelain and tea-drinking became the rage of

fashionable Europe at the beginning of the eighteenth century. European attempts to manufacture porcelain were first successful at the Meissen factory in the early eighteenth century, and painted wares imitating oriental styles were produced after 1715. Production techniques were closely guarded trade secrets until about 1750; imitators were common but rarely successful. Thanks to his early training in enamel painting, a technique used to decorate porcelain, Liotard was familiar with the secrecy and glamour surrounding early porcelain manufacture. Returning to Europe from the Middle East in 1743, he stopped in Vienna to paint portraits of Maria Theresa, Queen of Hungary, and her family, and he may have visited the Meissen or Vienna factories then. Several of his most famous genre scenes and portraits painted in the 1740's and 1750's—the *Chocolatière* (Dresden, Staatliche Kunstsammlungen), the *Chocolatière* (Earl of Bessborough), and the *Breakfast* (Munich, Alte Pinakothek, see Roethlisberger, fig. 1, p. 110)—represent young women serving or drinking from Meissen wares; other pictures represent porcelains that have not yet been identified. Perhaps he admired the translucency, whiteness, and decoration of porcelain, or thought to flatter the taste of his fashionable sitters. The example of Chardin and possibly Hogarth, who had painted similar subjects in the 1730's, may have been influential, too. In the 1750's, the porcelain industry was transformed by the publication of Meissen's trade secrets.⁴ Competing manufacturers opened businesses in France, Germany, and England, and a rare and expensive commodity became increasingly common and accessible. Liotard seems to have hoped to participate in the expansion of the industry. He began to

1. I am grateful to Marcel Roethlisberger for reading the text of this article and suggesting improvements, as well as for informing me of the existence of the *Still Life with a Tray of Cups and Other Vessels* (private collection, Switzerland) and a replica, both possibly attributable to Liotard. See also M. and F. Faré, *La vie silencieuse en France: La nature morte au XVIII^e siècle* (Fribourg, 1976), 204–205, and Roethlisberger's article in this volume, p. 119, figs. 21, 22.

Usually, these paintings are dated circa 1783, and it is unlikely that any were painted before 1780. None of Liotard's discussions of porcelain painting in his *Traité* (1781) mentions them, which supports dates after 1781.

2. N. Ottema, *Chineesche Ceramiek: Handboek geschreven naar aanleiding van de verzamelingen in het Prinsessehof te Leeuwarden* (2nd ed., Amsterdam, 1946), 143; D. F. Lunsingh Schuerleer, *Chinese Export Por-*

celain: Chine de Commande (New York, Toronto, and London, 1974), 103.

3. See for example R. Loche and M. Roethlisberger, *L'opera completa di Liotard* (Milan, 1978), 121, nos. 351 and 352.

4. W. B. Honey, *German Porcelain* (London, 1947), 3. See for example, *Art de la Verrerie, de Neri, Merret et Kunkel. Auquel on a ajouté... Le Secret des vrais Porcelaines de la Chine & de Saxe*, trans. M. D*** [d'Holbach] (Paris, 1752); R. Dossie, *The Handmaid to the Arts* (2nd ed., London, 1764), vol. 1, 261–379, vol. 2, 343–371. R. Loche and P. Rosenberg, "Une transparence de Jean-Etienne Liotard au Musée des Beaux-Arts de Budapest," *Genava*, n.s., vol. 31 (1983), 65, n. 5, suggest that Liotard may have known earlier treatises such as François Haudicquer de Blancourt, *L'Art de la verrerie ou l'on apprend à faire le verre, le cristal, ... la porcelaine...* (Paris, 1718).



Figure 1a. Jean-Etienne Liotard, *Still Life: Tea Set*, circa 1783. Oil on canvas mounted on board, 37.5 x 51.4 cm. Malibu, The J. Paul Getty Museum 84.PA.57.

produce enamel paintings of Maria Theresa, now empress of the Holy Roman Empire, and then adapted his enamel technique to glass.⁵ He took some of these paintings with him to Vienna in 1777, where he unveiled his secret for the manufacture of porcelain plaques suitable for painted decoration (like that on his enamel and glass paintings). He obtained a meeting with Count Colowrath, "premier chef de la manufacture" (of the Vienna factory?), but Liotard's scheme came to nothing, and his career as a porcelain manufacturer was over before it began.⁶ He left Vienna in 1778, bearing an elaborate Meissen traveling breakfast set as a gift from the empress to his wife.⁷ Two years later, Liotard's son wrote his mother from Amsterdam, asking that his father share his "secrets...de faire les Pastels de couleur solide, son beau Verre, la Porcelaine et Plusieurs autres arti-

cles ou il a fait des découvertes utiles..."⁸ The suggestion may have encouraged Liotard père to write and publish the *Traité des principes et des règles de la peinture* in 1781, revealing the secrets behind the "effects" of his paintings and discussing in some detail the problems of representing porcelain.⁹ He may have thought that his *Traité* would transform painting as similar treatises had changed porcelain making.

A paradoxical book, the *Traité* begins with an ambitious title, invocations of Correggio, Truth, and Nature, and constant references to Maria Theresa and her family, but develops into a manual of solutions to a limited range of technical problems closely connected to Liotard's imitative goals. Liotard pointedly avoids discussion of morals and politics, the leading themes of conventional court and history painting.¹⁰ Nor does he support the stylistic extrava-

5. P. F. Schneeberger, "Les peintures sur émail genevois au XVIIe et au XVIIIe siècle," *Genava*, n.s., vol. 6, nos. 2-3 (July 1958), 144-152; Loche and Rosenberg (supra, note 3), 63-66.

6. E. Humbert, A. Revilliod, and J. W. R. Tilanus, *La Vie et les*

Oeuvres de Jean-Etienne Liotard (1702-1789): Étude biographique et iconographique (Amsterdam, 1897), 32.

7. *Ibid.*, 215 and tailpiece.

8. M. N. Benisovich, "Quelques secrets de Liotard," *Genava*, n.s.,

gance of the Rococo but states his hope to return painting to its traditional purpose, the imitation of nature. Throughout, theoretical issues and technical secrets are jumbled haphazardly together. The disorganized and occasionally contradictory content of the rules suggests that they were hastily written and edited. Not surprisingly, the *Traité* had no discernible impact on any artist other than Liotard himself, but on him it had an extraordinary effect. After publishing his cherished secrets to an unheeding world, Liotard demonstrated how they worked in a series of paintings that present certain visual problems and their solutions. All are still lifes representing fruit or china objects.

According to the *Traité*, the twelve qualities of painting are: *le dessin* (drawing), *le coloris* (coloring), *le jugement* (judgment), *l'invention* (invention), *la composition* (composition), *l'expression* (expression), *le clair-obscur* (chiar-oscuro), *l'harmonie* (harmony), *l'effet* (effect), *le contraste* (contrast), *le saillant* (projection), and *la grâce* (grace). Liotard defines them all in terms of their usefulness in imitating nature—one achieves resemblance of form through drawing, chiaroscuro is the proper distribution of lights and darks, "projection" (*le saillant*) gives the illusion of three-dimensionality, and so forth. More difficult were the terms with no practical applications: "judgment" becomes the ability to imitate nature with taste, "invention" is reduced to sketching one's ideas, "harmony" is the balance of color, light, and shade, while "expression" defeats him totally and he can only mention the famous artists of the past whose work exemplifies it.¹¹ The twenty rules summarized below further refine the twelve qualities and indicate that Liotard's main interest was in four of them: coloring, chiar-oscuro, projection, and effect.¹²

1. Keep light tones close together.
2. Keep dark tones close together.
3. The darkest "light" should still be lighter than the lightest "dark."
4. Color should be most beautiful in fully lit areas.
5. No color should be piercing (modify distant colors).
6. Distant objects should be painted with vigorous contrasts; create effects of distance by dropping detail.
7. Avoid *touches*.
8. Minimize aerial perspective.
9. Divide compositions into equal portions of light and dark.
10. Paint cleanly and neatly.
11. Be patient.
12. Let reason guide you.
13. Avoid objects unsuitable for painting.

14. Avoid dryness and hardness in use of lights and darks.
15. Use the best quality pigments available and mix them well.
16. Finish as highly as possible.
17. Seek harmony by balancing lights and darks.
18. Seek striking effects to balance a high finish.
19. Use nine classes of colors and tones, four lights, four darks, and one middle or half tone.
20. Heed the advice of "ignorants."

Although these rules seem to have been written in random order, they fall into four groups: those dealing with effects of light and dark (rules 1, 2, 3, 6, 8, 9, 14, 17, 19), those pertaining to coloring (rules 4, 5, 15), those advocating high finish (rules 7, 10, 16, 18), and those advising common sense in the resolution of other problems (rules 11, 12, 13, 20). Of all the rules, those governing the distribution of lights and darks are the most detailed and systematic, and they determine the compositions of all the tea set paintings. Taken together, the rules describe a system of tones graded from light to dark used for modeling form; "composition" consists in distributing these lights and darks about the surface in a balanced and effective manner. In the Getty *Tea Set*, the background is divided into equal areas of dark red and dark green; the white porcelain and black tray provide equal areas of light and dark (rules 9, 17), while the spoons are a neutral gray. The dark shadows on the porcelain are balanced by the light reflections on the tray (rule 17). Within this structure, Liotard models the tea service and spoons with his system of tones graded from light to dark, with an intermediate halftone (rules 17, 19), being careful to keep the range of tones for the porcelain distinct from those for the silver spoons and tongs.

The steps for shading without dryness or hardness are outlined in rule 14.¹³

Tous les corps offrent des *clairs*, des *demi-teintes* et des *ombres*; il y a trois différents *clairs*, le *clair* tournant, le grand *clair* qui réfléchit la lumière, et le *clair* un peu glissant qui suit et touche à la *demi-teinte*, laquelle est la glissant de la lumière, et finit au commencement de l'*ombre*, que je divise en trois; la première est l'*ombre* du corps qui commence après la *demi-teinte*, la seconde est reflétée par le *clair* des objets voisins, que j'appelle *reflet*, la troisième est appelée l'*ombre* portée, c'est celle qu'un corps porte sur un autre corps... Sur les objets de grandeur naturelle, on est sec et dur, quand on va du grand *clair* à la *demi-teinte*, sans le *clair* glissant; on l'est encore quand on va du grand *clair* à l'*ombre* sans mettre entre eux deux la *demi-teinte*. On est sec et dur quand on ne met pas de *reflet* entre l'*ombre* et l'*ombre* portée;

vol. 1, no. 2 (April 1953), 55.

9. J.-E. Liotard, *Traité des principes et des règles de la peinture* (1781; reprint, Geneva, 1945). Subsequent references to the *Traité* are to the 1945 edition.

10. *Traité*, 37–38.

11. *Traité*, 48–65.

12. *Traité*, 65ff.

13. *Traité*, 116–118.



Figure 1b. Left foreground detail of *Tea Set*.



Figure 1c. Center foreground detail of *Tea Set*.



Figure 1d. Right foreground detail of *Tea Set*.

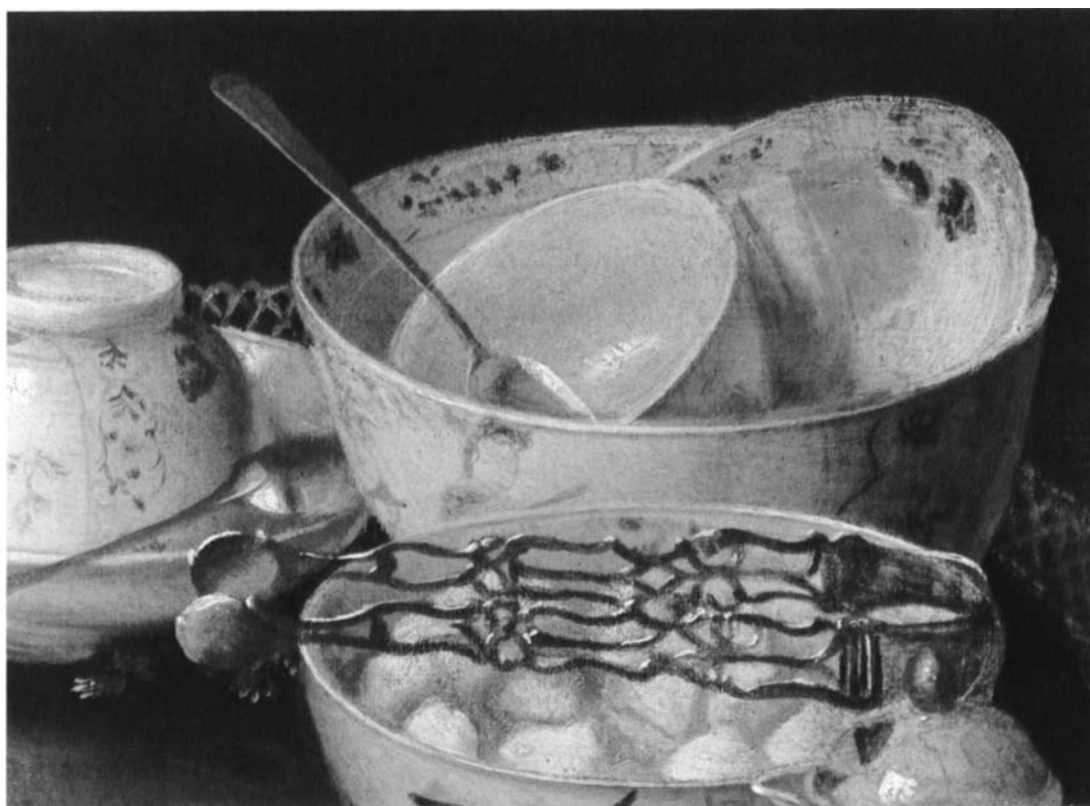


Figure 1f. Right background detail of *Tea Set*.



Figure 1e. Left side detail of Tea Set.

enfin l'on est sec et dur, quand l'ombre ne diminue pas de force insensiblement, jusqu'au *clair* du corps sur lequel elle porte.

He demonstrates his mastery of the system with the three porcelain cups, saucers, and spoons laid out in a row in the foreground like an academic exercise. Falling from the upper left, light strikes the left-hand cup and saucer and the spoon uniformly, so that the gradations of tone of the spoon handle and bowl parallel those of the saucer and cup (fig. 1b). The central cup, saucer, and spoon are arranged so that their ranges of gradation oppose each other (fig. 1c). The dark of the convex spoon bowl stands out against the highlight of the concave cup, and the bright edge of silver abuts the darkened side of cup and saucer. The cup, saucer, and spoon to the right demonstrate the extremes of the system—the dark of the spoon bowl is darkened further by the shadow cast inside the cup, while the lights are heightened by reflections (rule 3; fig. 1d).

All but the darkest tones fit well into Liotard's system of gradations. As he admits in rule 1, very dark colors lying in shadow have little color at all; "c'est donc une très grande imperfection de l'art, de ne pouvoir arriver à imiter les

fortes ombres de la nature."¹⁴ Liotard avoids this difficulty in the black tray of the Getty Tea Set by darkening its painted decoration so that the tray reads as pure dark in shadowed areas.

Gradations of light and shadow could be affected not only by the actual color of the object depicted but also by its distance from the light source and the viewer (rule 6), although Liotard does not promote the use of aerial perspective (rule 8).¹⁵

Supposons une figure sur le devant du tableau, dans une chambre, près de la lumière et de l'oeil; une autre figure à six pieds plus loin, et une autre à dix pieds de distance de la première, celle-ci sera beaucoup plus éclairée que la seconde. Si vous mettez autant de dégradations de *clairs* que vous en présente la nature de la première jusqu'à la troisième, vous affaiblissez l'effet que doit avoir la peinture, au point que vos couleurs de la classe des ombres, et qui sont bien plus claires que celles de la nature, ne pourront pas faire paraître le troisième *clair* aussi clair qu'il paraît dans la nature, à cause de la faiblesse de vos ombres. Mais si vous peignez et rapprochez vos dégradations de lumière, de façon que le *clair* de la troisième figure soit rapproché à peu près au *clair* de la seconde, alors votre couleur d'ombre,

14. *Traité*, 66.

15. *Traité*, 76–77.

16. *Traité*, 103.

17. *Traité*, 71.

quoique plus faible que celle de la nature, fera paraître le clair rapproché suffisamment clair...

This confused example seems to advocate the maintenance of light and dark contrasts in distant objects as well as nearby ones, since light and dark contrasts were clearly visible in distant objects in nature. Highlights of near and distant objects should be very similar, however, to avoid confusing the viewer. Effects of distance, Liotard argues, can be achieved by reducing the detail of distant objects instead of the intensity of the chiaroscuro.¹⁶

Rules 6 and 8 are illustrated in all the tea set paintings. In the Getty and Paris compositions the objects are arranged in ranks three-deep, reminiscent of the three "figures" in the *Traité* example (fig. 1e; see Roethlisberger, fig. 21, p. 118). In the Getty painting, the porcelain in the background is slightly duller in tone than the teapot, cup, and saucer, which receive full illumination in the foreground. Highlights on the jar and other objects, however, are the same creamy white as those of the foreground porcelain. Furthermore, thanks to the repetition of Mandarin-pattern ornament on each vessel, the viewer perceives the diminished detail in the decoration on the background objects. The painted figures on the jar, cups, and saucers lack the facial features, hands, and definition of drapery evident on their counterparts that adorn the foreground vessels.

Liotard admits in rule 3 that reflections create the only exceptions to his nine-tone system.¹⁷

Il est cependant quelques cas particuliers et fort rares qu'on peut excepter de cette troisième règle; ce sont les *reflets* d'un miroir et des métaux bien polis qui peuvent donner les *reflets* plus clairs que les faibles clairs; mais à mesure qu'ils sont moins polis et plus éloignés, leurs *reflets* ne sont plus exceptés du principe que je discute maintenant.

All of the objects in the Getty *Tea Set* have reflective surfaces. The silver spoons are the well-polished metals mentioned in rule 3 and elsewhere in the *Traité*. Their highlights are brighter than the palest light tones (rule 1), which Liotard demonstrates with the contrast between the white reflection on the spoon and the duller light of the teacup resting in the basin in the upper right corner of the composition (fig. 1f). The spoons also cast the most brilliant reflections—for example, the semicircles of light in the shadowed interior of the teacup in the right foreground (fig. 1d). The tole tray, being less reflective, only mirrors things close to it, in this case the saucers and bases of the porcelain containers. The spoons are too far away to cast discernible reflections on the tray. The porcelain is the least

reflective surface in the painting and so illuminates only the closest objects. Reflection of porcelain on porcelain only occurs on the saucer resting next to its cup and spoon in the slop bowl in the upper right (fig. 1f). Liotard also discusses the reflective qualities of white linen in rule 3, and he demonstrates these in the tea set still life in a private collection in Paris in which reflections from the white tablecloth illuminate the undersides of saucers and containers¹⁸ (see Roethlisberger, fig. 21, p. 118).

Liotard's remaining rules on coloring and finish are designed to ensure the primacy of his shading system and its illusionistic effects. His perfunctory discussion of color in the *Traité* seems surprising for an artist known for the originality and brilliance of his coloring. Yet his simple rules suffice to account for both qualities, and they reflect the relatively small role color played in creating the illusion of "projection" that was his main goal. In fact, he considered color mainly in association with portraiture, whose success depended on colorful draperies and naturalistic flesh tones.¹⁹ Rules 4 and 5 stress the dependency of coloring on the distribution of lights and darks; the most beautiful colors should be found in the brightly lit areas, and they should diminish in beauty and brightness as they fall into shadow or recede in space.²⁰ Here Liotard deviates from traditional coloring methods that identified the middle tone as the primary hue from which lighter and darker shades were derived. The tea set paintings are mainly studies in light and dark (white porcelain against dark grounds), but the painted ornament follows Liotard's color rules. The repetition of figures and colors from object to object in the Getty *Tea Set* allows the eye to compare the pale pink robes of Mandarins on the brightly lit teapot and foreground vessels with the grayish mauve robes of their counterparts on the jar and other background articles, for example (fig. 1e). The flat, dark red and green of the background provide the ideal recessive foil for the paler pinks and greens of the painted porcelain.

Liotard in his only other rule on coloring insists on the use of quality pigments.²¹ Rule 15 is not just a warning to buy the best possible but a reminder that the craftsmanly secrets of color-making, like the artistic secrets of chiaroscuro or perspective, must be mastered, as Liotard himself had done in his experimentation with painting in pastels, on glass, and on porcelain. The 1780 letter from his son indicates that Liotard's own methods of grinding and mixing pigments were secrets with potential commercial value, and they were not discussed in detail in the *Traité*. However, by reproducing in oil paints the glazes of oriental porcelain—the most valuable of eighteenth-century color

18. Loche and Roethlisberger (supra, note 3), 120, no. 350.

19. *Traité*, 72–74.

20. *Traité*, 75.

21. *Traité*, 119–121.

secrets—Liotard demonstrates his proficiency in the field, just as he demonstrates his skills of shading on the forms of cups and spoons.

In four different rules (7, 10, 16, 18), Liotard attacked the technique of painting with *touches* and promoted the merits of high finish. His vehemence expresses his belief that *touches* could destroy the illusion of reality laboriously established by the system of tones. *Touches* were light or dark brushstrokes thickly applied to a surface of contrasting color to suggest luster or shadow, and Liotard associated them particularly with Rococo painterliness.²² They destroyed the careful gradations of light and shade preferred by Liotard, interfered with the smooth layers of paint essential for his effects, and broke the illusion he sought to create.

Rule 7, “Point de touches,” is one of the longest and most important of the *Traité*, and it contains several passages of direct relevance to the tea set paintings. The first of these reveals the high aesthetic importance Liotard ascribed to the representation of certain surfaces, specifically, the human complexion, polished and transparent bodies (such as glass, porcelain, silver), flowers, and the downy skins of fruit, “toutes ces parties délicates, fines, et légères de la nature, ces innombrables et charmants détails enfin, qui, bien rendus cependant, imitent la nature, et rendent le peintre son heureux rival.”²³ These are, of course, the very aspects of nature he had imitated in his portraits and would again in the later still lifes. In the same rule Liotard suggested that *touches* nullified one of the advantages of painting in oils, namely, the minute variations possible in the mixture of colors and the blending of tones.²⁴ He occasionally had used the oil medium earlier in his career, but not until the tea set still lifes does he make sustained use of oils and their blending properties. Finally, Liotard adduces an earlier painting of porcelain to underline the correctness of his stand against *touches*.²⁵

J’ai dans mon cabinet de peinture, à Genève un tableau de ma composition [*Repast of Mademoiselle Lavergne* (Rothschild collection)]; il représente une dame ayant devant elle un cabaret de la Chine, et donnant une tasse de café à sa fille; il y a des épaisseurs de couleurs, sans être des *touches*, sur les tasses, sur le pot et sur la cafetière, pour mieux exprimer le luisant de ces corps, et mieux les faire avancer; aussi j’ose me flatter que dans ce tableau les différents objets ont autant de relief, de saillant et de vigueur que la pein-

ture puisse en faire paraître, tous les objets étant très finis, et sans aucune *touche*.

Although *touches* were anathema, “thicknesses of color,” as mentioned in the above reference to the *Repast of Mademoiselle Lavergne*, were acceptable; analysis of the tea set paintings indicates that Liotard paid careful attention to them. In rule 6, he had stated that the background from which the objects must project should be painted in a thin, uniform layer.²⁶ This is certainly the case with the Getty *Tea Set*, in which the background layer was thin enough to confuse at least one restorer in the past (see Leonard, p. 131). The tray comprised the next layer, with the porcelain painted upon it, and the decoration was painted next. The highlights, dense patches of creamy white, are the final, topmost layer and stand out as they were intended to do. Thus the sequence of paint layers corresponds to the position of objects in space; the top layer of paint indicates objects closest to the viewer, the lowest layer is farthest away. Nothing could better illustrate the naive logic of Liotard’s artistic philosophy.

Liotard’s rule 10, urging that the artist work cleanly and neatly, relates to the issue of smooth and organized paint layers.²⁷ It also betrays his “mechanic’s” approach to art and his history as an enamel, glass, and porcelain painter, since he argues that neatness in painting is admirable because it is admirable in other crafts and trades. Furthermore, neatness can compensate for artistic defects, as in Chinese painting (another type of “china painting,” perhaps). “Ce qui donne aux peintures chinoises l’agrément que nous leur trouvons, c’est d’être unies, propres, nettes, quoique faites par des peuples qui n’ont aucune teinture de l’art.”²⁸ The associations of rule 10—craftsmanship, neatness, and oriental painting—are aptly summarized in the Mandarin decorations on the Getty set, and in the painted patterns on other still-life porcelains.

Rules 16 and 18 restate Liotard’s preference for a high finish in positive terms. A high finish will give the most pleasure while enhancing the rarity and value of the painting (rule 16).²⁹ Its effect—the ability to capture the attention of the viewer—will come from the striking illusion of projection achieved by systematic application of Liotard’s system of graded tones (rule 18).³⁰

When the three sets of rules pertaining to shading, coloring, and paint layers are applied to the analysis of a Liotard painting, it becomes clear that all function as one

22. *Traité*, 82.

23. *Traité*, 87–88.

24. *Traité*, 92.

25. *Traité*, 95–96.

26. *Traité*, 78.

27. *Traité*, 110–113.

28. *Traité*, 112–113.

29. *Traité*, 121–122.

30. *Traité*, 127–129.

31. *Traité*, 113–114.

32. *Traité*, 114–116.

33. Loche and Roethlisberger (supra, note 3), 120–121, have sug-

coherent system with the primary objective of creating an illusion of objects receding and projecting into space. The logic is simple: the lightest tones, brightest colors, and top-most paint layers denote the surfaces projecting closest to the viewer, while the darkest tones, most somber colors, and lowest, thinnest paint layers correspond to the most distant objects. Shadows, reflections, and color provide liveliness and variation, while high finish prevents confusion or distraction. Proper orchestration of the three systems creates "effect," which attracts and pleases the viewer.

In this particular treatise, the four rules urging the use of reason and common sense are the most idiosyncratic. Two of them relate to earlier rules on finish. Rule 11, "be patient," concerns the benefits obtained by rendering minute detail, but rule 12, "use reason," states that the larger the picture, the less detail is needed.³¹ Rule 13, "avoid unsuitable objects," brings us back to the still-life paintings.³² This rule is not a discussion of the aptitudes requisite for history as opposed to landscape or portrait painting but a warning that certain effects are very difficult to paint: direct sunshine, candlelight, the luster of glass and polished metal, and acutely foreshortened forms. The suitability of tea sets as objects for Liotard's particular skills and didactic purposes is easily apparent. The geometric simplicity of form, purity and brilliance of color, smooth surfaces, and repetition of shapes and ornament that porcelains offer seem tailor-made for Liotard's gradation systems. Heeding his own advice in the Getty painting, he does not attempt to foreshorten spouts or handles but shows them in profile; he is also very cautious with the angles of foreshortening of spoon handles.

(Liotard's comments on foreshortening remind one that he never mentions conventional perspective in the *Traité*—an odd omission for an author obsessed with effects of projection and recession. Nor does he use a perspective system in the Getty *Tea Set*. The X-ray radiograph [see Leonard, fig. 1b, p. 132] shows several changes in the positioning or sizing of objects [the plate of buttered bread especially] as he tried to fit them on the tray. The bulbous or circular shapes of the vessels, inimical to perspective grids, may serve to stress the fact that Liotard painted directly from his unmediated observation of nature.)

Tea sets were also appropriate subjects for Liotard's didactic purposes because, as common domestic objects, they would have been familiar to the artists and craftsmen

who were the *Traité's* intended audience. By comparing Liotard's paintings with similar, real objects, they could judge the effectiveness of his system. In this respect it may be significant that still-life paintings of fine porcelains, such as the Meissen wares in Liotard's earlier conversation pieces or the presentation sets given to him later, have not come to light.³³

Another reason for Liotard's preference for export porcelains as opposed to Meissen or Sèvres may have to do with the style of its decoration. Curiously, Liotard's own manner had been compared to Chinese painting at least once, by the count Algarotti commenting to Pierre-Jean Mariette on the *Belle Chocolatière* (Dresden, Staatliche Kunstsammlungen). "Elle est travaillée à demi-teintes avec des dégradations de lumière invisibles et d'un relief parfait. La nature qu'elle exprime n'est point maniérée; et quoique peinture d'Europe, elle serait du goût des Chinois, ennemis jurés de l'ombre, comme vous le savez."³⁴ If he knew of the comment, Liotard would have been flattered by the connoisseur's understanding of his methods and goals and horrified by the comparison with the Chinese, whose art he did not admire. As if seeking to counteract a reputation of this sort, his tea set paintings contrast the flat washes of Chinese decoration with his own bold and finished effects of relief and shadow. However, the absence of shadow or shading in Chinese painting was an advantage, too, for there could be no conflict between Liotard's "dégradations" and others employed by the porcelain decorator. The naturalistic ornament of later eighteenth-century European wares would have increased the complexity of Liotard's task considerably.

Rule 20, "heed the advice of ignorants" is the oddest of all, and it raises the philosophical issues underlying the Rules and Qualities of the *Traité*.³⁵ In it Liotard argues that even the most unskilled eye is as sharp as the artist's or connoisseur's when viewing nature, and that the "ignorant" may very well perceive flaws or qualities in a representation of nature that the differently conditioned eye of the professional may miss. He gives several examples of ignorants who have detected errors in painters' shading and coloring and have disdained the "grossly painted" works of Raphael. This discussion makes it clear that for Liotard, aesthetic appreciation consisted in the comparison of a painted image to its counterpart in nature. He continues with the famous story from antiquity of Zeuxis and Parrhasius'

gested that a *Tea Set* (no. 352) in a Zurich collection is the set presented by the comte de Vergennes and described by Liotard as in the latest fashion (see Roethlisberger, p. 119, fig. 22). In the 1780's such a description most likely denotes porcelain in the Neoclassical style, possibly from Sèvres. The shape and style of decoration of the porcelain depicted in the Zurich painting (no. 352) is typical of Chinese export

ware of circa 1730–1740, or of a close European imitation. Such a pattern would have been distinctly unfashionable by 1780 and so is unlikely to be the gift of Vergennes.

34. Humbert, Revilliod, and Tilanus (supra, note 6), 44–45.

35. *Traité*, 130ff.

competition to determine the better painter. Zeuxis painted a bunch of grapes so realistic that birds pecked at them, but Parrhasius won the competition by painting a curtain over his picture that deceived Zeuxis. But according to Liotard, the traditional verdict was wrong; Zeuxis should have won because grapes, having a more pronounced relief than a curtain, are harder to paint well, and birds are far better judges of natural appearances than a painter.³⁶ According to Liotard's aesthetic, the greater the effect of relief obtained, the greater the achievement.

Ultimately, a work of art succeeds in this system when it evokes the same response as would the object it represents—all the best painting is deception.³⁷

Avec quelques couleurs, des pinceaux, et le génie, la peinture rend presque l'homme égal à l'éternel; elle crée la nature, et la présente à nos yeux avec toute la variété possible...

Rivale de la nature, qu'elle embellit souvent, la peinture est la plus étonnante magicienne; elle sait persuader, par les plus évidentes faussetés, qu'elle est la vérité pure. Les animaux, l'homme, l'artiste même sont trompés par elle; ces innocents et ingénieux mensonges sont les fondements de sa plus grande gloire. Plus habile que Protée, mais conservant toujours le même forme, elle se métamorphose de toutes les manières possibles ou imaginables.... Elle rend, elle exprime, elle fixe tous les mouvements qui s'observent dans la nature, et cela sans changer de place.

Elle est, pour l'imitation, supérieure à la musique. Elle embellit, elle perfectionne quantité de manufactures.

La peinture, en animant la toile, peut tromper; cet avantage la rend supérieure à la sculpture, qui ne peut tromper sans le secours des couleurs, par conséquent de la peinture.

Did Liotard write this passage, and perhaps paint some of his still lifes, because he envisioned himself as a latter-day Zeuxis? Deception paintings are entirely consistent with Liotard's aesthetic goals, and he took them quite seriously. The *Traité* contains accounts of visitors taken in by his painted grapes in the Zeuxis tradition and widows reduced to tears by portraits that aroused the emotions once caused by the physical presence of their husbands. Of all the tea set paintings, the Getty picture comes closest to working as a trompe l'oeil. It presents a convincing illusion of three-dimensionality when propped on a table against a dark background, and its unusual subject enhances its visual effects. David McFadden has pointed out that the vessels and spoons are arranged to signify the end of a meal, with overturned cups, spoons lying across saucers, and discarded bread crusts.³⁸ Such narrative detail would contribute to the deception of an unsuspecting viewer, who would not anticipate a painting of domestic mess. One can imagine a zealous housekeeper reaching out to sweep the tray off the table and picking up a picture instead. If a painting can provoke in the viewer the same physical and psychological response as the object it represents, has not the artist matched nature as a creative power? In Liotard's philosophy there could be no higher achievement.

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36. *Traité*, 157–158.

37. *Traité*, 43–45.

38. David McFadden of the Cooper-Hewitt Museum, New York, kindly assisted with the identification of the materials of the tray and

with objects in other tea set still lifes. Letter to Louise Lippincott, December 27, 1984, The J. Paul Getty Museum, Department of Paintings files.

Notes on the Restoration of Jean-Etienne Liotard's *Tea Set*

Mark Leonard

Restoration of Liotard's *Tea Set* has revealed several stages in the artist's development of the final composition (fig. 1a). An understanding of these stages proved to be crucial to recognizing problems encountered in the subsequent life of the painting and to determining the direction of major decisions that were made to resolve those problems.

When the picture entered the collection, it was covered with a dark brown varnish that flattened the perspective and falsified the delicate tonalities of the porcelain. The background was covered with a dull green overpaint, resulting in a lack of atmosphere and depth, and it was selectively splattered with a dark red tone (a restorer's trick designed to give the illusion of an aged paint film). Cleaning tests, however, suggested that the original deep green color of the background was relatively intact beneath the repaints. It also became apparent that the area of the table surface was thin and abraded beneath the discolored varnish, but fortunately the porcelain objects and the tray appeared to be in beautiful condition.

An X-ray radiograph of the picture was taken, revealing Liotard's pentimenti (fig. 1b). The teapot, on the left, was at one stage shorter and stouter (with a flattened top), the jar directly behind it was rounder, and the central plate seems to have been larger in diameter. Despite these few refinements, though, the contrived placement of the tea set was worked out in great detail in advance, with only minor changes during the course of painting. However, the cleaning revealed Liotard's changes as he painted the background and tabletop, and these changes caused subsequent misunderstandings of the intended appearance of the table in particular.

The layers of discolored varnish and repaints were removed during cleaning. As expected, the clarity and subtle qualities of the still-life objects gained enormously, and the original dark green of the background proved to be in remarkably good condition. Only minor damage was found, at the left and right edges. The heaviest damage was found in the peripheral area of the tabletop and the adjoining edges of the tray. Cleaning of this area revealed a thin, abraded, blue-green layer (comprised of terre verte mixed with a small amount of madder lake) covered with scat-

tered remnants of dark red paint (a simple iron earth pigment).

Microscopic examination of the progressive layers of the painting revealed that Liotard originally conceived of the table (the lowest layer, and thus the first area that was blocked in over the white ground) as blue-green. A similar blue-green can be found in many of his other works and is also echoed in the painted decorations on the porcelain pieces in this picture. At this stage of painting, the upper edge of the table was slightly higher than in the final version (see the radiograph). Liotard then changed his mind and covered the blue-green with a red color (similar to the reds used in wooden tables found in some of his other still-life compositions). The red layer covered the blue-green to the same higher level of the table edge; in addition to being found in remnants in the foreground, it is visible through the latticework at the back of the tray. The dark green background was added after completion of the table, as it covers the red and blue-green layers on the right and left edges of the picture. Liotard used the painting of the background as a means of lowering the upper level of the table to its current position. The porcelain was painted on top of the background and table layers.

At some time in the past, the red version of the table was removed during a cleaning. It seems likely that someone mistook the red color for a layer of repaint and decided to reveal the "original" blue-green version. Portions of the left and right edges of the tray were removed at the same time. Fortunately, the frightening prospect of removing the porcelain tea set as well seems to have prevented further stripping of the picture.

After our removal of the discolored varnish and repaints, the picture looked unbalanced. Although the major portion of the painting was in a good state, the damages to the secondary areas attracted overwhelming attention. At first, it was decided that the existing blue-green version of the table be pulled together to resolve the problem. Minor losses in the porcelain objects, the tray, and the background were retouched as a preliminary step. Thus the strength of the well-preserved still life provided a solid point of reference for the restoration of the surrounding areas. The losses and abrasions in the blue-green version of the table were



Figures 1a–b. Top, Jean-Etienne Liotard, *Still Life: Tea Set*, circa 1783. After conservation. Oil on canvas mounted on board, 37.5 x 51.4 cm. Malibu, The J. Paul Getty Museum, 84.PA.57. Bottom, composite of X-ray radiographs of the Liotard painting.

then restored. Unfortunately, this solution to the damaged area was far from successful: the table assumed a jarring presence of undue importance, contrasting violently with the subdued balances found throughout the rest of the picture.

The logical direction to take after the failure of this solution was to move toward reconstructing the missing red version of the tabletop. Because sufficient traces of the red layer remained, very little invention of color or texture was

required. The entire area was restored, this time with successful results. The table receded in space, supporting but not engulfing the still life. In addition, it was possible to replace the shadows surrounding the scrap of bread in the foreground. This completed the reconstruction and helped to solidify and unify the space throughout the picture. Once sacrificed to the damages of the surrounding areas, the still life in its present state now dominates the picture.

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Goya's Portraits of the Marqueses de Santiago and de San Adrián

Burton B. Fredericksen

Among the many unresolved questions in the oeuvre of Goya are those surrounding his *Portrait of the Marquesa de Santiago* (fig. 2a), a painting recently acquired by the Getty Museum. Although the painting has been discussed or mentioned in every major monograph on Goya since 1887, it apparently was seen by few if any of the scholars who wrote about it. The portrait was last exhibited in 1892, and only one photograph of it existed—evidently taken in the early 1920's—making it difficult to render any serious reappraisal of the painting. The date in the inscription at the bottom of the canvas was misread long ago, causing all of its commentators to place it in the wrong phase of Goya's career. As a result, it was not recognized that the portrait had a very important pendant, the *Portrait of the Marqués de San Adrián*, the canvas of the marquesa's husband, now in the Museo de Navarra, Pamplona (fig. 1). Even the location of the marquesa's portrait has been unknown since the beginning of the century, and although it was once thought to have reappeared, its rediscovery did not take place until shortly before its acquisition in 1983 by the Getty Museum.¹

Many of the questions surrounding the portrait can be answered now that the painting has been cleaned and restored and placed on public display for the first time in nearly a century. The date has been correctly read as 1804 instead of 1809, and the research of Nigel Glendinning (see the following article) has elucidated the biography of the sitter.² It remains, then, to place the painting in its appropriate historical context and to state what is known about its provenance.

While no known documents survive that could throw any light upon the circumstances surrounding the commission itself, a certain amount can be surmised. We know that the marquesa was about forty years old when her portrait was painted. She had been married for fourteen years to her second husband, the marqués de San Adrián. The

presence of their portraits in the Santiago palace in Madrid is attested to just two years later by the sculptor Pedro González de Sepúlveda, who also left his appraisal of them.³ The marquesa died unexpectedly the following year, after a life reputedly so dissolute that her reputation for licentiousness seems to have been widespread in Madrid.

It is not known how Goya came into contact with the family, nor why he was chosen to paint the portraits; but he already had been the First Court Painter under Charles IV for five years, and his reputation was firmly established in Madrid. He had painted a large number of portraits of the wealthy bourgeoisie and, indeed, was experiencing one of the more prolific and successful periods of his career. Goya was fifty-eight years old and had no serious rival in Spain.

The wealth of the Santiagos devolved upon the marquesa from her father, not from her husband, and very possibly she made the decisions in their social life, including when and from whom portraits were to be commissioned. The family had an important but relatively small collection of paintings, most famous for a group of works by Murillo. These too had come down through her family rather than his.

The collection is not known to have contained any other works by Goya. But both the marquesa and her husband are known to have been of a progressive frame of mind and belonged to the large group of Spanish nobility and intellectuals who believed in the positive benefits of the Enlightenment and French culture in general. Since Goya shared these beliefs, and most of his sitters were of similar persuasion, it is not surprising that he should have come into contact with the marquesa and her husband.

The portrait of the marqués, signed and dated 1804, is in some ways an unusual example of Goya's style.⁴ The sitter is shown in a red-brown frock coat, yellow buckskin breeches, and riding boots, leaning against a mounting-

1. Malibu, The J. Paul Getty Museum, 83.PA.12. 209.5 x 126.5 cm (82½" x 49¾").

2. The inscription reads: La Marquesa de S^a Tiago / Goya 1804.

3. See Glendinning, pp. 142–145.

4. The inscription reads: El marques de San Adrian, por Goya 1804. 209 x 127 cm (82¼" x 50"). For bibliography see P. Gassier and J. Wilson, *The Life and Complete Work of Francisco Goya* (New York, 1981), no. 818.



Figure 1. Francisco José de Goya y Lucientes, *Portrait of the Marqués de San Adrián*, 1804. Oil on canvas, 209 x 127 cm. Pamplona, Museo de Navarra.



Figure 2a. Francisco José de Goya y Lucientes, *Portrait of the Marquesa de Santiago*, 1804. Oil on canvas, 209.5 x 126.5 cm. Malibu, The J. Paul Getty Museum, 83.PA.12.



Figure 2b. Detail of figure 2a.



Figure 2c. Detail of figure 2a.

block. In his left hand he holds a small red book with a finger between the pages, as if he had just paused while reading; in his right hand he holds a riding whip. The two attributes give the impression of a cultivated and fashionable man—he was about forty-one years old at the time. This clothing is rare among sitters in Goya's oeuvre; there are only two other portraits in which the sitter is clearly depicted in riding attire. More like the painting of the marqués is the *Portrait of the Duque de Osuña* (fig. 3), painted somewhat later, in 1816. Its similarity implies that it was inspired by the success of the San Adrián portrait, and quite likely Osuña saw it in the Santiago palace before he commissioned Goya to paint his own.

The other portrait in riding clothes, though only knee-length, and apparently in an interior, is the *Portrait of Bartolomé Sureda* now in the National Gallery, Washington, D.C., done probably not long after the portrait of San Adrián. This captivating work shows the sitter leaning to the left instead of the right, holding only his hat. He also leans on a pedestal, cocking one hand on his hip.

Gudiol refers to the clothing worn by San Adrián as "romantic," and it is tempting to connect it with French fashion trends.⁵ Indeed a direct antecedent for such style can be found in David's *Portrait of Pierre Sériziat* of 1795 in the Louvre (fig. 4), in which the sitter is seen in a dark gray frock coat with very similar yellow breeches and riding boots. He also holds a whip. The pose is different, but the general fashion is very much the same. The taste for portraits of men in their riding clothes, however, can be found in other countries and as early as the seventeenth century.

Of parallel interest is the pose showing the sitter standing with his legs crossed. This is not a pose that one finds often in Goya's portraits, but it can be seen in the aforementioned *Portrait of the Duque de Osuña* (fig. 3) and the *Portrait of the Duque de Alba* of 1795, now in the Prado, among others. Such poses often are thought to be of English inspiration, and it has been conjectured that Goya must have known English portraits.⁶ Although he was never in England, he could have known prints of English paintings. English portraiture is full of cross-legged poses, of both male and female sitters. This preference was observed even in Rome by Pompeo Batoni, who employed the cross-legged pose for his English sitters.⁷ In fact the pose had its origins in classical Greek statuary of the fourth century B.C., and was only revived in the eighteenth century by English artists. One finds it occasionally in French portraiture as well, and

5. J. Gudiol, *Goya* (Barcelona, 1971), vol. 1, 128.

6. See for instance *L'Art européen à la Cour d'Espagne au XVIIIe siècle*, ex. cat. (Paris, 1979/80), 77, no. 26; see also Gudiol (supra, note 5), 128; and especially N. Glendinning, "Convention and Character in



Figure 3. Francisco José de Goya y Lucientes, *Portrait of the Duque de Osuña*, 1816. Bayonne, Musée Bonnat.



Figure 4. Jacques-Louis David, *Portrait of Pierre Sériziat*, 1795. Paris, Musée du Louvre.

Ingres utilized it for the figure of Patroclus (fig. 5) in his Prix de Rome submission piece of 1801, just three years before Goya's portrait. But its popularity as a portrait pose probably has less to do with its Neoclassical overtones than with the desire of the sitter to convey a relaxed but haughty aspect, and riding attire underlines this. The sitter seems to have been accidentally caught at an unguarded moment, as in a snapshot. This has been referred to elsewhere as "studied nonchalance," or "aristocratic carelessness."⁸

The portrait of San Adrián is a wonderfully skillful piece of painting and is generally considered one of Goya's friendliest and most successful portraits from this period. But at the same time it has relatively little of the expressiveness found in Goya portraits done both before and after. The effect is one of elegance and grace, and such a portrait could certainly have been appreciated in the court of any of the major European powers of the time.

Goya's elegant, graceful portrayal of the marqués de San Adrián is in decided contrast to his particularly harsh appraisal of the marquesa de Santiago. Whereas the portrait of her husband exudes warmth and refinement, the portrait of the marquesa clearly betrays a woman with idiosyncrasies to which Goya could not help but respond. In depicting her homely but heavily made-up features (fig. 2b), Goya has done nothing to flatter her, although we cannot say that he has made any overt attempt to belittle her either, and she is a contrast to the many beautiful women he painted at about this time.

The pose and setting chosen for the marquesa are the same as those utilized for a large number of aristocratic portraits of women painted by Goya throughout his career, beginning with the marquesa de Pontejos in the late 1780's. The most widely known example is that of the *Duquesa de Alba* of 1797 in the Hispanic Society, New York (fig. 6),

Goya's Portraits," in J. D. Browning, ed., *Biography in the 18th Century* (New York, 1980), 172.

7. Typical would be the *Portrait of George Chetwynd, First Earl Talbot* by Batoni, painted in 1773 and now in the Getty Museum, 78.PA.211.

8. See J. Boundy, "An Unpublished Conversation Piece by Thomas Hudson," *Apollo* 108 (1978), 248–250.



Figure 5. Jean-Auguste-Dominique Ingres, *Achilles Receiving the Messengers of Agamemnon* 1801 (detail). Paris, Ecole des Beaux-Arts.

and another notable instance is the *Portrait of Queen Maria Luisa* of 1799, in the Palacio Real in Madrid. All of these show the subject standing full-length in a landscape, usually in complete isolation. The Getty portrait, dated 1804, is virtually the last of this genre in Goya's oeuvre, unless one counts *La Leocadia*, done in the early 1820's for the series of "black paintings" for Goya's home. The amount of landscape seen in these portraits is usually minimal and is tonally subdued, causing the figure to dominate the composition as it projects above the horizon. In the marquesa's portrait, the landscape consists of some gently sloping hills, such as those outside Madrid, with a few crude cottages and some trees, all painted with extraordinary freedom and boldness (fig. 2c). The artist has used a very large brush, applying thick paint on a darker ground and working very rapidly. This aspect of the painting anticipates the technique Goya uses twenty years later, and the style of the Getty portrait is significantly bolder in its paint application than that of most of his earlier paintings. Indeed, because the picture's date was misread as 1809, all recent authors

successfully managed to fit it into Goya's oeuvre of that period.

The marquesa wears traditional outdoor garb that reflects a fashion begun during the eighteenth century. Her white lace mantilla extends down to her knees. Her salmon-colored shoes are not painted but are largely the color of the uncovered priming. The gold braid of her sleeves is achieved with thick daubs of paint. In her hand she holds a closed fan, a convention found in most of Goya's female portraits. With some variations, her appearance corresponds closely to that of a number of his female subjects, though the others tend to be earlier in date.

Nigel Glendinning writes about the sitter and her character at some length in the following article. Suffice it to say here that the marquesa looks very much as she is described in contemporary gossip. Rather than typifying the dark beauty of the traditional *maja*, she was clearly a homely woman who must have sought continual reaffirmation of her ability to attract suitors. She appears to be frail in build but not retiring and perhaps even a little



Figure 6. Francisco José de Goya y Lucientes, *Portrait of the Duquesa de Alba*, 1797. New York, Hispanic Society of America.



Figure 7. Copy of Goya's *Portrait of the Marquesa de Santiago*, mid-nineteenth century. England, private collection.

quarrelsome. There is no hint of the coyness seen in Goya's *Portrait of the Marquesa de la Merced* (Louvre). Her pose is in marked contrast to that of the marqués, and although both figures are seen in front of low horizons, they do not make obvious pendants. Were it not for their common date and the description by Pedro González de Sepúlveda, we might well question whether they belonged together.

The subsequent history of the two portraits is clouded. The marquésa died on July 1, 1807, and her son, Don Antonio, became the marqués de Santiago. Although he inherited the collection of paintings, they began to be dispersed almost immediately. Early in 1808, the government of Charles IV fell; his successor, Ferdinand, was crowned and then forced to abdicate by the French. The bloody riots of May ensued, and the guerrilla war began between the Spanish and the French. In June 1808, Napoleon made his

brother Joseph Bonaparte king of Spain, but in July, Joseph was forced from Madrid with the French armies. As a consequence, French sympathizers came under attack, and this probably would have included the Santiagos and the marqués de San Adrián. English and French speculators in Madrid took advantage of the chaos and attempted to buy important paintings that could be exported. On August 5, 1808, the artist George A. Wallis, an agent for the omnivorous English dealer William Buchanan, wrote Buchanan that the famous Murillos in the Santiago collection were for sale, although the asking prices were too high.⁹ In September he wrote again, having obtained permission from the family to sell the Murillos, which arrived in England the following year.¹⁰ No mention is made, however, of the two portraits by Goya, and as yet there was no demand for his paintings outside Spain.

9. W. Buchanan, *Memoirs of Painting* (London, 1824), vol. 2, 219.

10. Ibid., 228–229. For a discussion of the subsequent history of the series of paintings by Murillo depicting the story of Jacob, see W. Ste-

chow, *Bulletin of the Cleveland Museum of Art*, December 1966, 367–372. The famous *Virgin and Child* by Murillo from the Santiago collection is now in the Metropolitan Museum of Art, New York.

After the Napoleonic Wars had subsided, the two portraits apparently remained together in the Santiago palace in Madrid. During the late 1830's the portrait of the marqués and probably that of the marquesa were listed there by the collector Valentín Carderera.¹¹ Sometime later they were separated. The titles of San Adrián and Santiago merged upon the death of the marqués de San Adrián in 1845,¹² and the portrait of the marqués stayed within the San Adrián family until well into the twentieth century, before it was acquired by the Museo de Navarra, Pamplona. Meanwhile the portrait of the marquesa passed to the duque de Tamames, in whose collection it is mentioned in 1887 by Viñaza.¹³ Viñaza specifies that he had not actually seen the painting, but his information was confirmed when the painting was publicly exhibited for the first time in Munich in 1892.¹⁴ The lender was the duque de Tamames, and the picture is said to have been normally kept in the Tamames residence at Biarritz.¹⁵ How the Tamames family acquired the portrait of the marquesa is not yet understood, but at various times the duke owned a number of works by or attributed to Goya.¹⁶

Over the next few decades the picture is mentioned in monographs on Goya, but the authors invariably refer to Viñaza's book of 1887 or to the Munich exhibition of 1892. Beginning with Mayer's publication of 1923, however, the painting is illustrated with a photograph by the photographer Moreno, and this photograph is used in all subsequent monographs.¹⁷ Mayer gives the location of the painting as the Tamames collection, Madrid. He does not

say whether he had seen it, implying only that he had; however, he does not mention the inscription either, so one cannot be certain. Most subsequent writers state specifically that they knew the painting only from this photograph.¹⁸

In 1972 a version of the composition appeared on the London art market, the property of the firm Artemis (David Carritt) (fig. 7). It had been acquired from Don Pedro González de Castejón y Patino, Madrid, to whom it had supposedly come by direct inheritance from the sixth marqués de Santiago, the marquesa's son. This may well have been true, but it was soon realized that the painting in question was a copy of relatively recent date, and it was withdrawn from the market.¹⁹ It may have been painted as a substitute for the original when the latter was sold by the Santiago family, or their descendants, sometime between 1840 and 1887.

The painting now in the Getty Museum appeared on the London art market in 1981, consigned there by a family in Switzerland. The provenance accompanying the painting established that it had been purchased in 1930 from the duquesa de Tamames in Biarritz on the death of the fourth duque de Tamames. Subsequent inquiries made of the present duke confirmed this, and also revealed that the Tamames family had another version—the third one—kept in the family residence in Madrid. This painting, like the version that appeared in 1972, is a copy. According to the two people who have seen it, it dates from the late nineteenth century and may have been made when the original was taken to Biarritz.²⁰

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11. See J. de Salas, "Lista de cuadros de Goya hecha por Carderera," *Archivo español de arte y arqueología* 7 (1931), 177, no. 42. The relevant entry reads: "42. El Marqués de San Adrián, de cuerpo entero. Casa de Santiago. Creo de la Marquesa de id. id." The exact meaning of the last phrase is unclear, and it may have been misread or misprinted by Salas. I take it to mean that the pendant of the marquesa was present.

12. See Glendinning, p. 146.

13. C. Muñoz y Manzano, Conde de la Viñaza, *Goya* (Madrid, 1887), 268, no. 134.

14. *International Kunstausstellung* (Munich, 1892), no. 3345. This is confirmed by the presence of the label, on the reverse of the frame of the painting, which gives the name of the exhibition and the number. I have not been able to refer to the catalogue of the exhibition, but the number given by Desparmet Fitz-Gerald (*L'Oeuvre peint de Goya* [Paris, 1928–1950], no. 467) seems to be incorrect, as he gives it as number 3078.

15. According to information supplied by the owners.

16. The works listed by Gassier and Wilson (supra, note 4) as belonging to the duque de Tamames are nos. 942, 951, and 1537, as well as a copy of his number 782.

17. A. L. Mayer, *Francisco de Goya* (Munich, 1923), no. 417.

18. Gudiol (supra, note 5), no. 549, and Gassier and Wilson (supra, note 4), no. 879, for the bibliography.

19. The picture is now in a private collection in southern England. I am grateful to Tim Bathurst and Colin Anson of Artemis for information related to this painting, and to John Brealey for discussing it with me. I have not seen the original. Gudiol, *Goya* (Barcelona, 1980), vol. 2, fig. 428 apparently reproduces this painting rather than the original. He gives the dimensions as 204 x 127 cm (80 5/16" x 50").

20. The painting was seen in Madrid by William Jordan and Derek Johns. I am especially indebted to William Jordan for discussing the painting with me and for his assistance with various questions involving both the original and its copies. Although there seems to be no disagreement about which of the three versions is the original portrait and which are copies, the emergence of the two copies does raise the question of whether the Moreno photograph utilized by various writers was in fact made from the copy or the original. It is difficult to be certain of this, but a careful comparison of the painting with the best reproductions of the Moreno photograph (Gudiol [supra, note 5], no. 549, figs. 886, 888) indicates that the Moreno photograph was taken from the Getty painting.

Goya's *Portrait of the Marquesa de Santiago*

Nigel Glendinning

Goya's full-length *Portrait of the Marquesa de Santiago* (see Fredericksen, fig. 2a, p. 135), acquired not long ago by the J. Paul Getty Museum, was formerly considered the last in a line of the artist's portraits of ladies in outdoor settings that began in about 1786 with the *Marquesa de Pontejos* and apparently ended in 1809, which was previously thought to be the date of the Santiago picture.

Cleaning has revealed that the date of the *Marquesa de Santiago* lies closer to that of the *Condesa de Fernán-Núñez* of 1803 than was originally thought. The date of the former can now be seen to be read as 1804, so that less than a year separates the two paintings, both striking examples of Goya's handling of this kind of portrait. French and English artists, especially Reynolds, Gainsborough, and Lawrence, had excelled at using the moods of nature to set off the delicacy, vivacity, passion, and beauty of high-born female sitters. In Spain, the Bohemian artist A. R. Mengs provided equally elegant precedents of ladies in garden settings in the 1760's and 1770's for Goya to follow. The genre obviously appealed to patrons everywhere and readily attracted commissions.

At the same time, Goya's two aristocratic ladies of 1803 and 1804 do not quite fit this European tradition. Words like beauty, delicacy, and elegance seem slightly misplaced in relation to them. Never an artist to swallow a convention whole, Goya can hardly be said to have done so in this instance. He did not blatantly flatter as other practitioners did. The condesa de Fernán-Núñez, firmly planted on her rustic stone seat, seems to be weighed down by her too-too-solid flesh. The landscape in which the marquesa de Santiago stands in all her finery does nothing to soften the impact of her extraordinarily arched eyebrows, proud looks, and the hint of a pout. The individuality of these portraits is immediately striking. Their subjects seem to be real persons rather than idealized women or examples of some general feminine beauty. But has Goya portrayed them as they truly were? He had, after all, a reputation for obtaining a good likeness.

In the absence of any other artists' records of the ladies in question, and in advance of the invention of photogra-

phy, there is no obvious yardstick for assessing the accuracy of Goya's account of them. But there is some contemporary evidence about the physical characteristics and personalities of these particular sitters that may help us to judge the artist's powers of observation. Some of the artist's contemporaries were no more flattering than he was to these ladies. A manuscript satire of 1807, for instance, includes an imaginary conversation between the condesa de Fernán-Núñez and the marquesa de Santiago in which each is sarcastic about the other's appearance.¹ According to this anonymous work, the condesa once told the marquesa—who was inclined to put on too much makeup—that she looked like her new coach. The marquesa de Santiago, not to be outdone, replied that the condesa de Fernán-Núñez was the very image of the mule that pulled it.

This manuscript satire is not the only contemporary source to report the marquesa de Santiago's over-generous use of eyeliner, powder, and rouge. (The "new coach" jibe is still used in Spain for those who overdo their makeup.) Nor is there any lack of information about the marquesa's character in writings of the period. Now that Goya's portrait is in a position to arouse more public interest, it is worth setting down the relevant material.

Confirmation of the marquesa's excessive use of makeup comes from the wife of a French ambassador in Spain, the duchesse d'Abrantès, in a passage in her *Mémoires* that throws light on more than one aspect of Goya's portrait: "La pauvre femme se fardait que c'était une bénédiction," she writes of the marquesa de Santiago, and continues: "Ensuite de sa séance de peinture elle se faisait une paire de sourcils bien arqués, bien noirs, plantés audessus de deux grands yeux qui ne se fermaient jamais."²

Besides this observation, the duchess has other unfavorable comments to make about the marquesa that might well explain the slightly coarse quality of her features in Goya's portrait. Mme d'Abrantès speaks of her competitive approach to affairs with the opposite sex, and describes how she vied, like some female Don Giovanni, with another highborn seductress one day at the French embassy in Madrid as to which of the two had slept with the most

1. "Los vicios de Madrid. Diálogo entre Perico y Antonio. Por... Dn J.M.S. Año de 1807," *Revue Hispanique*, vol. 13, no. 43 (1905), 164.

2. *Mémoires de Madame la Duchesse D'Abrantès* (Paris, n.d.), vol. 5, 240–241.

men. A footnote to the page in question hints that the marquesa died as scandalously as she had lived.³ And another source, which also reports that she went to bed with most of the male members of her household, including of course the servants, implies that she died in the arms of a lover called Power, who was an officer of the guards in the Royal Palace.⁴ In her *Journal*, Lady Holland was no less damning about the marquesa's morals. Mme de Santiago, she observed, was "very profligate and loose in her manners and conversation, and scarcely admitted into female society."⁵

Goya can hardly have been unaware of her reputation when he painted her, although the rumors may well have been exaggerated. New facts about her life enable the scandals to be put into some sort of perspective.

María de la Soledad Rodríguez de los Ríos Tauche was born on May 15, 1764, and was forty years old when Goya painted her.⁶ She was the only child of the condes de Zeuweghen and marqueses de la Simada; her mother came from Seville and her father from Madrid. She was brought up in an extravagantly rich environment, in the Spanish capital in a house on the Carrera de San Jerónimo. Her father, who at the time of her birth could use two titles as the consort of his wife, was soon to inherit the grander style of marqués de Santiago. With that title he came into a considerable fortune, built up, it would seem, in the early years of the eighteenth century by the first marqués, Don Francisco Esteban Rodríguez de los Ríos.

Don Francisco Esteban, who was of hidalgo background, grew rich by supporting the Bourbon monarchy, and he sought the royal permission to establish entailed estates (*vínculos*) for his children in September 1712.⁷ Not only was he a member of the king's council with special responsibilities for finance and supplies, but the king of France owed him 2,763,112 French *livres* (or 13,815,560 *reales*—nearly 3.5 million *pesetas*). This loan, together with other funds at his disposal, enabled him to provide his four offspring with 700,000 *livres* each.

Don Francisco Esteban's successor to the title, Don Fernando, must have consolidated the family fortunes. He

inherited two major sites on the Carrera de San Jerónimo: a large house on the corner of the Calle Ancha de los Peligros (now called Sevilla and running from the Plaza de Canalejas to Alcalá), which had been rebuilt in 1744 with a 57.27-meter frontage on the Carrera, and 41.7 meters on the Calle Ancha; the other site consisted of a group of properties at the corner of the Carrera and the Calle de Cedaceros. In 1763 the marqués sought royal permission to develop this second site on the basis of plans drawn up by the architect Manuel Rodríguez. The total cost of the proposal, which also involved a group of houses on the south side of the Carrera on the Calle de la Gorguera, was 381,390 *reales* (95,347.5 *pesetas*).⁸ The intention was to lease the ground floor and basement accommodation for shops and to provide residential accommodation on the upper floors. There would be space for nine coaches and a mews on the Calle de la Gorguera. Whether this was to be the main palace of the Santiago family or not we do not know. Neither of the houses on the Carrera seems to have been let to other families, and different members of the family with their entourage may have lived palatially in both houses. The smaller site, with a frontage of 10.42 meters on the Carrera and 30.3 meters along the Calle de Cedaceros, seems to have been the Santiago palace in the nineteenth century; two banks now occupy most of the area. But the larger site was the marqués' residence during the Peninsular War.

In the 1770's and 1780's the marqués de Santiago's fortunes continued to run high. María de la Soledad's father, Don Cayetano, who was a knight of the Order of Alcántara with duties in the royal household, succeeded to the title in 1764. He needed two managers to control his financial affairs and others to run his home. There was a large regular income from interest on loans to prominent individuals and corporations, such as the duke of Medinaceli and the city of Madrid. The capital involved in ten such loans, when Don Cayetano made his will, was 1.25 million *reales*. When the value of his silver and jewelry was added to the total, his estate was worth nearly two million.⁹

All this wealth and property—minus a few religious

3. *Souvenirs d'une Ambassade et d'un séjour en Espagne et en Portugal, de 1808 à 1811 par la Duchesse D'Abrantès* (Paris, 1837), vol. 1, 90.

4. Cf. the MS satire referred to supra, note 1.

5. *The Spanish Journal of Elizabeth Lady Holland* (London, 1910), 198.

6. Archivo de la Iglesia de San Sebastián, Madrid (AISS), Bautismos, Libro 40, f 355. According to the entry, she was given fifteen Christian names in all.

7. Archivo Histórico Nacional, Madrid (AHN), Consejos Legajo 10.054.

8. AHN, Consejos, Legajo 10.055, no. 19. The proposal was submitted to the municipality of Madrid in February 1765. Manuel Rodríguez's drawing shows a three-story elevation with two windows on

each floor on the Carrera de San Jerónimo and six windows on the Calle de Cedaceros. The mansard roof has three dormer windows in all: one on the Carrera and two on the Cedaceros. References to both the Santiago properties on the Carrera de San Jerónimo can be found in Carmen Rubio Pardos, "La Carrera de San Jerónimo," *Anales del Instituto de Estudios Madrileños*, vol. 7 (1966), 1–60.

9. Archivo Histórico de Protocolos, Madrid (AHP), 17931, ff 262–300.

10. AISS, Difuntos, Libro 34, f 316. The record of Doña María Antonia de Armendáriz's death at the age of twenty-six, states that she left four-fifths of her property to the only son of her marriage, Cayetano Antonio Rodríguez de los Ríos. The other fifth went to María de la Soledad.

benefactions and one or two legacies—was to be left to María de la Soledad when the marqués died. A son born of his second marriage seems not to have survived.¹⁰ It was inevitable that a husband had to be found for her, appropriate in rank and comparable in wealth.

The first thought of a match for María de la Soledad seems to have occurred to her father as he was arranging a second marriage for himself in 1776. María de la Soledad's mother had died in May 1772, when the child was barely eight years old.¹¹ Her father sought the king's permission to marry again four years later, and an alliance was proposed with the Armendáriz family, headed by the marqueses de Castelfuerte.¹² A formal contract between the parties was drawn up before a notary on April 2, 1776, with the intention that the Castelfuerte daughter should marry Don Cayetano himself, while their eldest son would wed María de la Soledad (into the bargain, so to speak), as soon as she was of age and strong enough physically.¹³ Such an ingenious arrangement for concentrating the fortunes of the two families would have made the young girl's step-mother also her sister-in-law, had it come to pass. But it did not, and nearly seven years later María married the son of the marqués de Camposagrado, Don Antonio María Bernaldo de Quirós, vizconde de las Quintanas.

The marriage took place on January 29, 1783, when María de la Soledad was eighteen years old. The viscount was four years her senior, and they had two children: first a daughter, Francisca, born in November 1787, and then a son, Antonio, born almost exactly a year later.¹⁴ What promised to be a blossoming marriage in terms of offspring was unfortunately all too soon cut short. María's husband fell ill, and he died on July 4, 1789.¹⁵

María de la Soledad's father allowed less than a year to elapse before seeking a second husband for his daughter. This time he may well have consulted his second wife's relations, since he ultimately selected the firstborn of the marqués de San Adrián, whose mother was an Armendáriz. The marriage bond was drawn up and royal permission sought and granted in February and March 1790.¹⁶

María de la Soledad's second husband was José María

Magallón y Armendáriz. Just under a year older than she, he was born in Tudela in Navarra on April 4, 1763.¹⁷ He was thus twenty-seven and María de la Soledad twenty-six when they were wed. They began their married life as condes de Zeuweghen and marqueses de la Simada, both titles that María had inherited from her mother. There was money to go with the titles. María had estates in Flanders as well as Spain in her own right, two million *reales* in capital, and a further two million in silver, jewelry, and household effects. Furthermore, her father fed and housed the couple free, and kept eight mules, two coachmen, two lackeys, and a manservant for their exclusive use. They soon had much more than this, however, since the title and estates of the marqués de Santiago passed to María when Don Cayetano died on January 31, 1791, at the age of sixty-four, and there was more wealth for them both, no doubt, when José María inherited *his* father's title and assets in December 1802.¹⁸ At that stage, land in Navarra was added to estates in Valencia and Andalusia and investments in France and Flanders. Certainly there was plenty of work for Don Cayetano's administrators and agents to continue to do, after his death, under the direction of the new marqués de Santiago and future marqués de San Adrián.

It may well have been difficult for María de la Soledad, attached by two children and other emotional bonds to her first husband, to adjust to her second. It was some time before they had a child, and indeed José María left no heirs in a direct line when he died; his titles and estates passed on to his brother's family.¹⁹ It is possible that, in 1793, when he formally acknowledged the wealth his wife had brought him and which was hers by right "if death or separation or divorce supervened," all was not well between them. A satirist was to suggest later that María de la Soledad treated her husband with scant respect and openly carried on affairs with other men.²⁰

Nevertheless, a daughter named Paula was born of the marriage in 1800. Four years later, Goya painted the couple, when the marquesa was forty and her husband forty-one. Although the two portraits are of similar dimensions and husband (ill. p. 134) and wife are both shown full length,

11. AISS, Difuntos, Libro 31, f 384. She died at the age of thirty-nine on May 1, 1772.

12. AHP, Manuel Gómez Guerrero, 18592, ff 659–662v. Cf. also AHN, Consejos, Legajo 17.831, no. 5, and Legajo 10.037, no. 3.

13. Cf. AHP, 18592, f 662, paragraph 8 of the contract.

14. AISS, Bautismos, Libro 53, f 362; and Libro 54, f 186 v. The details of the marriage itself are given in AISS, Matrimonios, 3 de marzo de 1780 hasta el 20 de junio de 1783, ff 291v–292. I am grateful to my friend Don Manuel F. Camarero Gea for looking up this last reference.

15. AISS, Difuntos, Libro 36, ff 288v–289.

16. AHN, Consejos, Legajo 9967, no. 1. The details of the marriage contract are given in AHP, 17930 (under 1790), between ff 52 and 53.

17. Cf. AHN, Calatrava, expediente 118 moderno.

18. Cf. "Título de los Honores y Tratamiento de Grande de España al Marqués de San Adrián," AHN, Consejos, Legajo 8979 (año 1802), expediente 2660. His father made his will in Tudela in September 1799.

19. Cf. AHN, Consejos, Legajo 8982 (año 1848), nos. 126 and 134. Information about the birth of the couple's daughter, Paula, is deduced from the satire *Los vicios de Madrid* (see supra, note 1), the correspondence of Leandro Fernández de Moratín, and the *Life, Letters and Journals of George Ticknor*, vol. 1 (London, 1876), 207–208. There seems to be no record of the baptism in the archives of the Church of San Sebastián in Madrid. She may, of course, have been baptized elsewhere.

20. AHP, 17931, ff 262–300. Cf. also "Los vicios de Madrid" (supra, note 1).

there is less balance between them than in other pendant portraits by Goya. They make a rather independent pair: he, in the elegant, upper-class, cross-legged pose, leaning on a plinth with a book in his hand, looking slightly effeminate perhaps; she, with fan and mantilla, and a look that seems willful, placed in a more expansive setting than her husband's. They keep their own titles in the inscriptions—San Adrián for him, and Santiago for her. There is no sense that he is the marqués de Santiago, too, or she the marquesa de San Adrián.

However unprepossessing the marquesa's expression in Goya's portrait, she has a certain style. And she probably shared with her husband the aesthetic interests and sensitivity that are more palpable in the marqués de San Adrián portrait. The marquesa signed official documents in an elegant hand, frequently with an optimistic and confident lilt at the end of her signature. Certainly she had been brought up in a house that was full of works of art, surrounded by rich and beautiful objects. Her grandfather had been a particularly keen connoisseur and was involved in the development of the San Fernando Academy in Madrid from its inception. He was an Honorary Academician from 1752 until his death in 1764, shortly after María de la Soledad's birth.²¹ The family possessed some remarkable paintings by Murillo: five of them scenes from the life of Jacob, probably acquired by the first marqués early in the century. The *Virgin and Child* by Murillo, now in the Metropolitan Museum of Art, New York, certainly belonged to María de la Soledad's great grandfather at that period,²² and he also may have bought Murillo's *Saint Francis Xavier and Saint Joseph Leading the Young Christ by the Hand*.²³ Richard Cumberland admired these works in the Santiago collection in 1780, and in 1800 Esteban Boix engraved *Saint Joseph and the Infant Jesus*, perhaps at the instigation of the Marqués de San Adrián, who was by then its joint owner.²⁴ Foreign travelers in Spain, such as Joseph Townsend, rated the whole collection one of the best in Madrid.²⁵ Goya's portraits no doubt became an important feature of it,

although the sculptor and medalist Pedro González de Sepúlveda, like Goya a friend and protégé of Jovellanos, had mixed opinions about their quality. He left a brief but interesting record of his impressions in a diary entry for May 1806, after a visit to the Santiago palace:

On the 15th I went with Manuel Mon to see the paintings by Murillo belonging to the Marqués de Santiago. They are very fine, especially the one of Isaac blessing Jacob. Don Fernando has the sketch for this, but the finished work is very different. I saw the portraits of the marqués and marquesa painted by Goya. They are excellent in all those details that are in accord with the artist's temperament, but in so far as the accuracy of the draughtmanship is concerned, specially in the hands, they are really poor. Yet the head and even the face of the marqués are as good as anything he has done. In truth I was told that he had been paid 24,000 *reales* for the pair.²⁶

Goya was not the only contemporary artist to work for the Santiagos. Either María de la Soledad's father or her second husband—more probably the latter—had a visiting card designed by Paret; and she herself (or perhaps her mother) had one designed by a member of the Vázquez family.²⁷ Modern ideas as well as modern art circulated in the household. María's father had a number of banned books in his possession,²⁸ and after his death, one of Leandro Fernández de Moratín's most outspoken plays, *La Moji-gata*, about religious hypocrisy and the dangers of a repressive upbringing, was performed privately in the Santiago residence.²⁹ Possibly it was María's espousal of the Enlightenment tradition, with its uninhibited attitude to sexuality, that upset her starchier contemporaries.

The contact with Goya himself may have come through Moratín, but it is more likely to have come directly through the Academy. José María Magallón was an Honorary Academician from 1794 and must have met the artist frequently. Conceivably, Goya painted relatives of the Magallón family before he embarked on the Santiago and San Andrés portraits. May not the *Marqués de Castrofuerte*

21. Cf. the obituary notice for Don Fernando de los Ríos in the *Distribución de los premios... hecha por la Real Academia de S. Fernando en la Junta General de 3 de agosto de 1766* (Madrid, 1766), 20.

22. Palomino stated that "a most beautiful picture of the Virgin with her most holy Son in her lap, full length life-size, belongs to the Marqués de Santiago." This proves that the first marqués was already collecting works by Murillo in the early years of the eighteenth century. The Jacob series was certainly in the hands of the Santiago family by 1775–1776, when Henry Swinburne saw them. Cf. Charles B. Curtis, *Vélázquez and Murillo* (London and New York, 1883), Murillo catalogue no. 95, 154–155; Henry Swinburne, *Travels through Spain in the years 1775 and 1776* (London, 1779), 353.

23. Curtis (supra, note 22), 176, Murillo no. 146a.

24. Curtis (supra, note 22), 255, Murillo no. 358.

25. Joseph Townsend, *A Journey through Spain in the years 1786 and 1787* (London, 1791), vol. 2, 159.

26. Fábrica Nacional de Moneda y Timbre, Madrid, *Diarios de Pedro González de Sepúlveda*, MS Libro 11, f 44.

27. Cf. Elena Pérez Ríos, *Repertorio de Grabados Españoles* (Madrid, 1982), vol. 2, 1105, no. 32 (Madrid, 1983), vol. 3, 2212, no. 9.

28. AHP, 17930, f 93 r.

29. *Obras de D. Leandro Fernández de Moratín* (Madrid, 1830), vol. 2, 455. The performance of the play was given by amateurs, and the marquesa is mentioned, rather than her husband. Presumably she was the more interested party on that occasion.

30. *The Montreal Museum of Fine Arts* (Montreal, 1960), 94 and 95. The text explains that the identification of both sitters is uncertain.

31. Cf. "Los vicios de Madrid," *Revue Hispanique*, vol. 13, no. 43 (1905), 164.

32. María de la Soledad's father founded a chaplaincy in the Convent of the Conception of Our Lady (known as that of Don Juan de Alarcón) in a deed drawn up before Tomás González de San Martín on July 30,

(now in Montreal), painted by Goya in the early years of the nineteenth century, in fact be the *marqués de Castelfuerte*?³⁰ It is true that both titles exist, yet there seems an almost family likeness between the *marqués* in question and San Adrián, which the Armendáriz connection could easily explain.

Can some of the willfulness in the appearance of María de la Soledad in Goya's portrait be explained in terms of her background? It is certainly likely that she was spoiled by her parents and especially by her father, as only children tend to be. She was no doubt able to satisfy her every whim and was a demanding mistress in her household. A satire of the period maintains that she always checked the level of her mattress after the bed had been made and berated the servants remorselessly if there was the slightest dip in it.³¹ At the same time she may have had to live in a conflictful environment. It seems certain that her father had strong religious convictions and probably tried to imbue her with them.³² Yet things to delight the senses were all around her. Furthermore, her mother was Andalusian, so it would not be surprising if passion and wit flowed in her blood.

Is her supposed licentiousness apparent in Goya's painting? It is not impossible. And although her extramarital affairs and her second husband's complaisance cannot be documented, the facts of her death in 1807 are not inconsistent with the story that she died in bed with her lover. She clearly had a heart attack, or something of the kind, since she was unable to make her confession or a will, and extreme unction was the only sacrament she could receive.³³ She died on July 1, 1807, aged very nearly forty-three, and, like her father before her, was buried in a convent with which the family was associated.

María de la Soledad's titles and property passed to her son, Antonio, who married the daughter of the dukes of Veragua in Madrid in June 1808, during the early months of the Peninsular War when the French were in the Spanish capital. The couple seem to have moved, since they were living on Calle Ancha de los Peligros when they swore alle-

giance to Joseph Bonaparte later that year.³⁴ The *marqués de San Adrián* also moved: to the residence of the *marqués de Piedrablanca* on Calle León.³⁵ Both seem to have supported the French régime to a greater or lesser degree. San Adrián held court office under the intruder king, handing down the royal instructions about bullfights and acting as master of ceremonies at a ball celebrating the queen's birthday on May 23, 1810.³⁶ This occasion was attended by the leading *afrancesados*, and the new *marqueses de Santiago* were present, although they were later to claim that Don Antonio had sought to leave Madrid during the French occupation and suffered imprisonment for his pains.³⁷

For his part, San Adrián, like other prominent supporters of the French, went into exile when the war was over and had to face financial penalties. Despite the fact that the French paid him 10,000 francs a year, his daughter, Paula, also helped him, according to George Ticknor. Apparently she refused to be married at that time, so as to keep her immense fortune under her own control and remit the income from it to her father. This scion of a strangely assorted couple greatly impressed the young American scholar. Ticknor described the daughter of María de la Soledad and San Adrián as "one of the sweetest and most interesting creatures in the world—young, beautiful as a sibyl, full of genius and enthusiasm." He thought her the "only Spanish *young* lady at Madrid whose conversation could interest for a moment."³⁸ Later she married the count of Sástago and subsequently died in France. San Adrián, who had gone back to Spain between 1819 and 1824, journeyed to Bordeaux again to be with her during her final illness.³⁹ The dramatist Leandro Fernández de Moratín, who was frequently in the *marqués'* company, speaks warmly of him at that period. They had known each other for some thirty-four years and met in the theater most evenings in France in 1826.⁴⁰ San Adrián was accompanied by a Spanish lady called Catalina Morena and had three more daughters by her, out of wedlock. Then, sometime during the next two years, he went back to Spain

1785. The convent accepted the proposal on August 14 of that year (cf. AHP, 17929, ff 363–365 and f 446). Her father also wrote in his will of his personal regard for the friar to whom he consigned his collection of banned books (AHP, 17930, f 93 v). He certainly had a strong sense of religious duty as well as a powerful desire to earn himself a good position in the afterlife.

33. AISS, Difuntos, Libro 39, f 237 ("no recibió más sacramento que el de la extrema unción a causa del accidente de que murió"). The use of the term "accidente" at the period normally applied to a heart attack or apoplectic fit.

34. Archivo de la Secretaría del Ayuntamiento de Madrid (ASAM), 2a–364–13, Barrio del Buen Suceso, Casa del Señor *Marqués de Santiago*.

35. ASAM, 2a–364–13, Manzana 227, Calle de León no. 1, cuarto principal.

36. ASAM, 2a–85–2, and Libro de Acuerdos no. 241 (1811), f 242.

37. Cf. Letters from Lucas de Foronda on behalf of the *Marqués de*

Santiago dated May 8, 1816, and September 11 the same year (AHN, Consejos, Legajo 10.055).

38. *Life, Letters and Journal of George Ticknor* (London, 1876), vol. 1, 207.

39. Cf. *Epistolario de Leandro Fernández de Moratín*, edición, introducción y notas de René Andioc (Madrid, 1973), 654, n. 3. Additional information about her illness and her father's stay in France can be found in Jacques Fauqué and Ramón Villanueva Etcheverría, *Goya y Burdeos, 1824–1828* (Zaragoza, 1982), 108–112.

40. *Ibid.*, 668 (letter to Juan Antonio Melón, dated Bordeaux, July 15, 1826). Moratín sent greetings to the *marqués de Santiago* (future *marqués de San Adrián*) in a much earlier letter to Melón written from England on October 14, 1792 (cf. *Epistolario* [supra, note 39], 138).

for good. He applied to become a knight of Calatrava in 1829 and entered the Order the following year. He died on June 28, 1845, at the age of eighty-two.⁴¹

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Note: For additional archival information on the Santiago art collections, brought to the author's attention while this article was in press, see the note to be published in next year's *Journal* (14, 1986).

41. Cf. AHN, Calatrava, expediente 118 moderno. The date of the marqués' death is given in the papers relating to his brother's succession to the title (AHN, Consejos, Legajo 8.982 [1848], nos. 126 and 134).

The Portrait of the Marquesa de Santiago and Ceán's Criticism of Goya

Eleanor Sayre

In considering the recently acquired Getty Portrait of the Marquesa de Santiago (see Frederickson, fig. 2a, p. 135), I do not know of a more illuminating account than the earliest critical study of Goya as painter, written in 1817 by his friend Juan Antonio Ceán Bermúdez. Ceán was a civil servant, a fellow member of the Real Academia de San Fernando, and author of the first scholarly, comprehensive dictionary of Spanish artists. It was inevitable that the painter and the historian of art should clash ideologically as would two such present-day professionals. Nonetheless, the two plainly had great respect for each other. It was Ceán to whom Goya turned when he wanted the titles edited for two of his four great sets of etchings. On the first occasion he submitted the *Tauromaquia* (Art of fighting bulls), published in 1816. He accepted all of Ceán's amplifications and title changes but rejected the logical, historical reordering of the plates that Ceán would have liked.

Sometime during the second Constitutional period, between 1820 and 1823, Goya asked Ceán to edit the titles of his *Fatales consecuencias de la sangrienta guerra en España con Buonaparte. Y otros caprichos enfáticos...* (Fatal consequences of Spain's bloody war with Bonaparte. And other striking caprichos...), or *Disasters of War*, as we call them. This time Ceán did little more than correct Goya's faulty or old-fashioned spelling. Prudently, considering the brief life of the Constitution, Goya did not have this set printed.

When the Chapter of the Cathedral at Seville asked Ceán in 1817 to select an artist to paint an altarpiece of two local martyrs, saints Justa and Rufina, he recommended Goya. We know from letters that Ceán then watched over the project like an anxious mother hen.¹ Nonetheless, he was pleased with the results. He wrote a criticism of the painting for the *Crónica científica y literaria de Madrid* for December 1817, under *Bellas Artes*. That same year he

reprinted it as a pamphlet, *Análisis de un cuadro que pintó D. Francisco Goya para la catedral de Sevilla* (Analysis of a picture painted by Don Francisco Goya for the Seville Cathedral). I suspect that this is the only piece of published art criticism that was then celebrated (together with the painting that occasioned it) by two sonnets.²

Before Goya began this altarpiece, Ceán tells us, "He researched the proposed site for the painting: the space available, height and lighting; and having fixed upon the appropriate horizon line, angle of light and viewpoint, he set"³ about his painting. Goya was able to do this in a cathedral, but certainly we cannot assume that he could require his sitters to inform him in advance where in a room and in what position on that wall their portraits were to be hung. Yet there were assumptions that the artist could make and plainly did regarding his portrait of the Marquesa de Santiago. In most noble houses, portraits tended to be hung rather higher than we see them today in art galleries. Undoubtedly that is the reason Goya set eye level about one-quarter of the way from the bottom of the painting.

He knew, too, what the light would be like when the marquesa's friends might turn their attention to her portrait, for he knew how the high nobility passed their days. Most ladies lay in bed until eleven or twelve, spending the morning with an acknowledged male favorite who courted her favors; they dined at three, took a siesta, ate again, went out on the Prado in their carriages, and then continued on to the theater followed by a *tertulia*, or evening party, in their own palace or that of a friend, where supper was served about one in the morning.⁴ Inevitably, then, most friends would see the marquesa's portrait by candlelight—a strong display, to be sure, of some fifty or even a hundred of them placed in chandeliers and wall sconces, or set in candelabras. But no use of candles, however extravagant,

1. N. Glendinning, *Goya and His Critics* (New Haven, 1977), 56. The letters were written to Tomás de Verí, September 27, 1817, and January 14, 1818.

2. The Spanish text was reprinted by Angel González Palencia, "El estudio crítico mas antiguo sobre Goya," *Boletín de la Real Academia de la Historia...del bicentenario del nacimiento de Don Francisco de Goya* (Madrid, 1946), 75–83. Glendinning (supra, note 1), 287–290 (Appendix I). The pamphlet was printed by the Imprenta Real y Mayor. The poems (Brit-

ish Museum, ms. 42240, Edgerton 553, fol. 83), are given by Rafael Sánchez Ventura, "Santas Justa y Rufina," *Aragón*, vol. 4, no. 31 (1928), 151.

3. Glendinning (supra, note 1), 288.

4. See *The Travel Journals of George & Anna Ticknor in the years 1816–1819 and 1835–1838*, Dartmouth College Library (manuscript published by Xerox University Microfilms, Ann Arbor, Mich., 1974), vol. 7 (spring and summer, 1818), 97.

can be the same as the searching electric light of a modern museum.

This lower illumination allowed Goya to use that brilliant economy of painting and various of the illusionistic tricks that professional painters have admired him for ever since. He knew that his painting of the marquesa abroad in the dusk of a summer evening would seem marvelously credible when seen under these specific conditions.

No one would notice that he made use of the reddish color of the naked priming coat laid on the canvas before he began to paint. He used it as one of the tonalities that form the dark pupils of the marquesa's eyes and the locks of her brown hair and to suggest both the color and the gossamer shimmer of her long, lacy mantilla. In the foreground, where this priming coat was allowed to show, it gives character to the grass and suggests the contours of the hard earth out of which it springs.

Ceán has something to say about Goya's color:

Colouring is central to painting: the touchstone by which even the most careful and correct draughtsman may be judged a failure. So hard is it to succeed, that the rules of art and the severest precepts of correct taste are insufficient for the complete mastery of colour. It is not a matter of the brightness and beauty of the colours in themselves, since if this were the case the Chinese would certainly be superior to us. Rather it is a question of the harmony achieved by all the colours when they are seen together. And who better to create this accord than one who is unable to hear the sound of a voice or a bell, and so seeks harmony in everything he sees, with no noise to distract him? In the same way a blind man, with his sharp sense of hearing, will find harmony in musical instruments or in the modulations of the human voice itself. Total and absolute deafness gave Goya in his misfortune a wonderful gift that cannot normally be acquired without a great sacrifice of this kind.⁵

Yet Goya had always had an intuitive and extraordinary feeling for color. Long before he fell deaf, it had become as important to him to achieve a wholly satisfying balance of colors in his compositions as it was to create a satisfying relationship among the shapes and forceful lines of the forms he was depicting. When one first looks at a painting of this period attributed to Goya and sees that the consonance of color is flawed, it is a good indication that there is something wrong. On examining the painting more closely, one will discover that the painting is not authentic after all, or that if it is, it has been attacked by restorers with a brutal enthusiasm.

By 1804 Goya was apt to set a rather sober limitation on

the range of hues he chose for a particular painting. In this instance it is dull blue, dull red, white, gray, and black. Characteristically, however, he has enlivened these tones with bright touches of yellow, vermilion, and green. These small, brilliant additions serve more than one end. On the one hand, they enhance and enliven the sober tonality of the painting as a whole. On the other, they play a separate role of their own. Looked at more carefully they are more intense than might be expected on purely naturalistic grounds.

To take a single example, there are unexpected touches of ochre on the hillocks of earth behind the marquesa and vermilion and pure yellow on the stone buildings and the bushes to her right. Intuitively, Goya made these touches serve a double function. On the one hand, they tell us that the marquesa is abroad at that moment when the last rays of sunlight are touching the earth. On the other, they mark, like stepping stones, a long zigzag pattern (echoed at the right) leading subtly but inexorably to the dark curves of her clothing, which in turn move upward to her face.

Ceán praises Goya's "handling of facial expression—the most philosophical part of the painting, which the artist must have at his command to bring his figures to life"⁶ and his ability, in the religious painting Ceán was writing about, to suggest temperamental differences in the ways the two young martyrs face death.

The Getty painting is the portrait of a well-born lady who was very rich. Yet here, too, we are aware of Goya's gift for psychological penetration. In the marquesa's face, sharply illuminated for us from a source at which we can only guess, we see willfulness, sensuality, and a certain loneliness as well. She might have been more beautiful were it not for the exaggerated darkening of her eyebrows and the reddening of her forty-year-old cheeks and lips, as Glendinning observes in the preceding article (see p. 141).

Ceán criticizes Goya's paintings in general for what he calls a lack of "correctness in the drawing," which to him fell far short of the standard set by Raphael.⁷ It is hardly surprising that Ceán was distressed. A century earlier than the expressionists, Goya was as willing as they to distort the anatomy of a human body when it served his purpose to do so. In this portrait Ceán certainly would have disapproved of the marquesa's narrow shoulders and angular arms that are too short for her body. Yet in the twentieth century we are able to see how Goya uses the geometry of these forms to lead our eyes toward her arresting face.

Nonetheless, in his final assessment of Goya, Ceán wrote:

The philosopher and painter Girodet...says that..."the

5. Glendinning (supra, note 1), 289–290.

6. Glendinning (supra, note 1), 289.

7. Ibid.

adoption of ideas which are generally accepted, but applied in an ingenious, unexpected and out of the ordinary way, are the principal bases of originality." If we add to this the fertile creative genius of Goya, his innate and unshakable vocation for an art in which he had no guide apart from nature herself, his talent for revealing the beauties of nature, his complete command of his brushes, the har-

mony and clarity of his colouring, and his bold and extraordinary style, will not this entitle him to the glorious title of Original Painter?⁸

Looking at the Getty's splendid portrait of the *Marquesa de Santiago*, we see exactly what Ceán meant.

Museum of Fine Arts
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8. Glendinning (supra, note 1), 290.

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A Group of Photographs by Thomas Eakins

William Innes Homer

The J. Paul Getty Museum recently acquired from various sources an important body of photographs by the distinguished American painter Thomas Eakins (1844–1916). Among them is a particularly noteworthy group, formerly in the possession of the artist's widow, that passed directly into a private collection where they remained until purchased by the Museum. This collection, which includes both known and unknown works, demonstrates the breadth of Eakins' photographic talents. Moreover, the generally high quality of the photographs makes this new acquisition especially significant.

The historical and aesthetic importance of the Eakins collection can best be appreciated by comparison with several recently discovered groups of Eakins' photographs and with other notable American museum holdings. By way of introduction, however, a few words should be devoted to the growing interest in Eakins' work as a photographer.

Eakins has long been recognized as one of America's greatest painters. Indeed, prior to 1970, his reputation had been based primarily on his paintings and drawings. However, in 1970, Eakins' photographs began to attract attention as serious works of art, thanks to the research of the late Gordon Hendricks, who organized a major traveling exhibition and wrote a catalogue entitled *Thomas Eakins: His Photographic Works*.¹ Through this show and Hendricks' subsequent book, *The Photographs of Thomas Eakins*,² both of which drew heavily on Hendricks' own collection,³ these works became widely known and

admired by historians of both art and photography.

Articles by Onorato, Peck, Parry, McDonald, and the present writer have shed additional light on Eakins' photographic style, subject matter, and attitude toward the artistic and utilitarian aspects of this medium.⁴ Furthermore, after the publication of Hendricks' book, which in 1972 seemed comprehensive, several other collections of Eakins' photographs were discovered, exhibited, and published. Joseph A. Seraphin of the Olympia Galleries, Ltd. (Philadelphia and Atlanta) unearthed a group of photographs by and attributed to Eakins which he exhibited in Philadelphia in 1975–1976.⁵ This collection came from the family of Edward H. Coates, chairman of the Committee on Instruction at the Pennsylvania Academy of the Fine Arts, where Eakins served as professor and director of the schools. The group mainly reflects Eakins as a teacher, for there are various views of models, clothed and nude, taken out-of-doors as well as inside the Pennsylvania Academy. A second discovery of photographs by Eakins and his circle, again from the Coates family, was made by Seraphin: a group of images, chiefly of nude male and female models in series, that is, individual poses, each printed from a small glass negative. While these prints, exhibited in New York in 1981,⁶ served as a documentary aid to Eakins' teaching of the human figure, they include few examples that can be considered photographic works of art.

Two years earlier, in 1979, this writer discovered two collections of Eakins' photographs in the hands of the

1. The catalogue, dated 1969, was issued by the Pennsylvania Academy of the Fine Arts, Philadelphia, where the exhibition opened on January 7, 1970. It should be pointed out that the prints shown there and in the tour (1970–1972) were copy prints made, in almost all cases, under Hendricks' personal direction.

2. Gordon Hendricks, *The Photographs of Thomas Eakins* (New York, 1972).

3. The source of Hendricks' extensive collection was Thomas Eakins' niece Fanny Crowell (1890–1972), the youngest daughter of William James Crowell (1844–1929) and Frances Eakins Crowell (1848–1940), Eakins' sister. The Crowell family lived on a large farm in Avondale, Pennsylvania, which Eakins often visited. He took a number of photographs at Avondale, and these, together with other Eakins photographs, remained in the Crowell family until Hendricks purchased a large group of them. In 1984 the J. Paul Getty Museum acquired a portion of the Hendricks holdings.

4. See, for example, Ronald J. Onorato, "Photography and Teaching: Eakins at the Academy," *American Art Review* 3 (July–August 1976),

127–140; Robert McCracken Peck, "Thomas Eakins and Photography: The Means to an End," *Arts* 53 (May 1979), 113–117; Ellwood C. Parry III, "Introduction," in *Photographer Thomas Eakins*, ex. cat. (New York, ACA Galleries; Philadelphia, Olympia Galleries, Ltd., 1981), n.p.; Pamela A. McDonald, "Eakins, the Camera, and the Avondale Photographs," in William Innes Homer, ed., *Eakins at Avondale and Thomas Eakins: A Personal Collection*, ex. cat. (Chadds Ford, Penn., Brandywine River Museum, March 15–May 18, 1980), 27–29; William Innes Homer, "Who Took Eakins' Photographs?," *Art News* 82 (May 1983), 112–119.

5. The Philadelphia exhibition took place at the Olympia Galleries, Ltd., December 7, 1975–January 12, 1976. All of the photographs were published in *Thomas Eakins, 21 Photographs*, ex. cat. (Atlanta, Olympia Galleries, Ltd., 1979), an edition limited to 200 copies. In 1984 the J. Paul Getty Museum acquired many of these photos.

6. For the catalogue of the exhibition, see Parry (supra, note 4). The exhibition was held at the ACA Galleries, May 9–30, 1981.



Figure 1. Thomas Eakins, *Portrait of an Unknown Woman*, date unknown. Platinum print, 14.1 x 14.9 cm. Malibu, The J. Paul Getty Museum 84.XM.155.14.



Figure 2. Thomas Eakins, *Unidentified Man in Dakota Territory*, 1887. Albumen print, 8.7 x 11.3 cm. Malibu, The J. Paul Getty Museum 84.XM.155.33.



Figure 3. Thomas Eakins, *Sailboats*. Albumen print, 11.4 x 9.5 cm. Malibu, The J. Paul Getty Museum 84.XM.155.13.

descendants of Eakins' niece Fanny Crowell, works made mainly in Avondale, Pennsylvania, where Fanny and her mother and father lived.⁷ Examples from these collections, plus a few from a California relative, were shown in 1980 in the exhibition *Eakins at Avondale and Thomas Eakins: A Personal Collection*, at the Brandywine River Museum, Chadds Ford, Pennsylvania.⁸ Such works revealed the informal side of Eakins as a photographer and showed his remarkable sympathy for children and for nature.

As for existing museum collections, the most notable is that of the Metropolitan Museum of Art, New York, for it constituted the foundation for the study and publication of Eakins' photographs before any of the efforts just mentioned. In the early 1940's A. Hyatt Mayor, then curator of prints, acquired a number of interesting examples of Eakins' photographic work from Charles Bregler, one of Eakins' favorite students and close friends. Besides vintage works printed by Eakins, however, this collection includes a number of copy prints and later silver prints from the artist's negatives, presumably by Bregler. Two other museum collections deserve mention, though neither is so extensive as the Metropolitan's. The Philadelphia Museum of Art and the Hirshhorn Museum and Sculpture Garden, Washington, D.C., possess interesting Eakins photographs, although in these cases, the small collections of photographs are overshadowed by the larger collections of the artist's paintings, sculptures, drawings, and memorabilia.⁹

Eakins' photographs played a distinctive role in his creative life. Some of his prints were independent from his painting, and some were related to it. At times, Eakins would take photographs as a family record, portraying friends or relatives (or even pets) who were important to him. At other times, he would use photography as a means of studying a particular subject for a proposed painting; or, on some occasions, he would investigate a subject photographically simply to learn more about it, and the final painting would reveal only a loose connection to his photographic studies.

In all of his photographic work, Eakins' expert photographic eye was clearly evident. He had a natural gift for photography, and he worked in the medium with ease and confidence. Naturally, so great an artist with brush and canvas could be expected to carry over much of his strong sense of composition and chiaroscuro into photography. And so he did, producing prints that are often masterful in artistic conception. Yet even when he took informal pho-

tographs, often in the nature of snapshots, his sensitive feeling for light and design was still apparent.

Seen against this background, the newly acquired Getty collection possesses special artistic and historical significance. Approximately two-thirds of the images are unpublished, and thus for scholars they reveal a side of Eakins not previously known. Among these prints are several that are related to the artist's process of painting, offering new insights into the steps in his creative work. Finally, the collection offers a wide sampling of Eakins' photographic oeuvre, including portraits, clothed figures, landscapes, and animal studies.

The pedigree of the Getty photographs is of particular interest. They were acquired from a Philadelphia collector who had befriended the artist's widow. Not long after Mrs. Eakins' death in December 1938, her sister Elizabeth Macdowell Kenton gave the photographs to the Philadelphia collector, being aware that Mrs. Eakins had known of his interest in them. They remained in this Philadelphia collection until their recent purchase by the Getty Museum. The majority of other known photographs by the artist came from the family of Eakins' sister Frances, through her daughter Fanny (the source of Hendricks' collection) or from Eakins' pupils Charles Bregler and Samuel Murray.

This is not the occasion for a full discussion of each print in the Getty Museum's newly acquired group of Eakins' photographs. However, certain noteworthy examples deserve mention. One of the most compelling images is the photograph of an unidentified woman facing the camera, arms folded across the back of a chair (fig. 1). This work, with its subtle use of raking light so characteristic of Eakins' vision in portraiture, was previously unknown in the artist's photographic oeuvre. It reveals both his absolute command of composition and lighting and his sensitive response to the subject, who is gazing directly, even hauntingly, at the observer.

Previously unknown, too, is the photograph of a cowboy seated out-of-doors with a large dog at the left (fig. 2). In subject matter this print is related to several others that Eakins produced when visiting the Dakota Territory in 1887.¹⁰ The Getty print is not, however, a study for *Cowboys in the Badlands* (private collection, 1888), the only major painting he conceived in the West but which he painted on his return to Pennsylvania.¹¹ Rather, like other photographs he took of similar subjects, it was a means of studying cowboy types and costumes, visual information

7. For the Crowell family history, see *supra*, note 3. These works were apparently unknown to Hendricks or unavailable to him.

8. The exhibition was accompanied by a catalogue edited by the present writer and issued by the museum (*supra*, note 4).

9. Many of these photographs have been included in Theodor Siegl, *The Thomas Eakins Collection*, ex. cat. (Philadelphia, Philadelphia

Museum of Art, 1978); and Phyllis D. Rosenzweig, *The Thomas Eakins Collection of the Hirshhorn Museum and Sculpture Garden* (Washington, D.C., Smithsonian Institution Press, 1977).

10. Cf. Hendricks (*supra*, note 2), nos. 134, 135.

11. Reproduced in *Eakins at Avondale* (*supra*, note 4), 22, fig. 5.



Figure 4. Thomas Eakins, *Portrait of Jennie Dean Kershaw (Mrs. Samuel Murray)*, 1897? Platinum print, 10.1 x 5.7 cm (whole) and 9.2 x 5.7 cm (without margins). Malibu, The J. Paul Getty Museum 84.XM.155.19.



Figure 5. Thomas Eakins, *Portrait of Jennie Dean Kershaw (Mrs. Samuel Murray)*, circa 1897. Oil on canvas, 102.2 x 76.2 cm. Lincoln, Sheldon Memorial Art Gallery, University of Nebraska, F. M. Hall collection.



Figure 6. Thomas Eakins, *Susan Macdowell with Nieces and Nephews in Avondale, Pennsylvania*, circa 1883. Platinum print, 21.9 x 25.7 cm. Malibu, The J. Paul Getty Museum 84.XM.155.34.

that would better equip him to undertake the painting.

Equally unknown in Eakins' oeuvre is the print of sailboats on a calm sea (fig. 3). This photograph is related to subjects on the Delaware River and places like Manasquan and Gloucester, New Jersey, which fascinated Eakins and served as the sites for his marine paintings. Like the photograph of the cowboy just discussed, this print is not a study for a known painting. However, it undoubtedly helped Eakins study, at his leisure, the shape, form, and design of sailboats so that he would be able to paint them with full knowledge of their physical characteristics.

Two other unpublished works recently acquired by the Getty Museum portray the same sitter, Jennie Dean Kershaw, later Mrs. Samuel Murray (fig. 4). These examples round out an existing group of photographs that Eakins took of the wife-to-be of his close friend and student.¹² In costume and lighting the two Getty prints are similar to the others, but the pose of the subject, in both cases, is different from any known example; and therefore these works give us further information about Eakins' approach to photographing a sitter whom he painted about 1897 (the oil portrait, never finished, is owned by the University of Nebraska Art Galleries, Lincoln, fig. 5).¹³

A final example among the unpublished works is the photograph of children with an adult bathing in White Clay Creek in Avondale, Pennsylvania (fig. 6), a print that is closely related to several other photographs Eakins made at the same site.¹⁴ The location is the farm owned by Eakins' sister and brother-in-law, Frances and William Crowell. The photograph is one of many taken at the farm and is the only example of this subject acquired by the Getty. As such, it is a fine representative of this informal, rural phase of Eakins' photography.

The Getty collection includes several better-known works, prints of which are also found in other public institutions and private collections. Typical are the two handsome character studies of William Macdowell, Eakins' father-in-law (fig. 7).¹⁵ Among the known images is also the lovely pair of costumed women posed in Eakins' studio (fig. 8); in the Getty print a Queen Anne chair appears at the left, a piece that is cropped out of the Hendricks' reproduction.¹⁶ The broader composition of the Getty print makes it more appealing than the cropped version and gives us a fuller, more revealing view of Eakins' workplace. Different cropping is also found in Eakins' photograph of his sister Maggie and a setter dog (fig. 9). In this case, the Getty example has tighter cropping along the bottom edge,



Figure 7. Thomas Eakins, *Portrait of William H. Macdowell*, 1883–84? Albumen print, 10 x 7.1 cm. Malibu, The J. Paul Getty Museum 84.XM.155.7.

as compared with the reproduction of that same image in Hendricks' book.¹⁷ A juxtaposition of the two photographs shows that Eakins cropped his prints in varying ways in order to achieve the most interesting composition.

At the Getty Museum one can find a full and balanced sampling of Eakins' work in photography. The collection includes a variety of subjects taken during different periods of his career as a photographer. Thus, the photographs of this major American artist can be enjoyed by West Coast students and connoisseurs in a choice collection, one that reveals the artist in his various photographic moods and attitudes. And for any scholar wishing to see the broadest range of Eakins' photographs under one roof, the Getty Museum is now an essential resource.

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12. See Hendricks (*supra*, note 2), nos. 224, 225, 226, 227, 228.

13. For an illustration of the portrait, see Lloyd Goodrich, *Thomas Eakins* (Cambridge, Mass., and London, 1982), vol. 2, 108, fig. 192.

14. See, for example, Hendricks (*supra*, note 2), nos. 51, 54.

15. Cf., in each case, Hendricks (*supra*, note 2), nos. 74, 77.

16. Hendricks (*supra*, note 2), no. 64.

17. Hendricks (*supra*, note 2), no. 9.



Figure 8. Thomas Eakins, *Unidentified Models in Eakins' Studio*, circa 1883. Platinum print, 16.3 x 25 cm. Malibu, The J. Paul Getty Museum 84.XM.155.38.



Figure 9. Thomas Eakins, *"Harry" and Margaret Eakins at Eakins' Home in Philadelphia*, circa 1880. Platinum print, 13.3 x 17.4 cm. Malibu, The J. Paul Getty Museum 84.XM.155.36.

Acquisitions/1984

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Acquisitions in 1984: Introduction

In a supplement to last year's *Journal* (12, 1984) we gave the first summary of acquisitions made in the preceding year. My introduction contained a brief account of the Museum's recent history, an outline of our plans for the future, and a sketch of the programs of the J. Paul Getty Trust, of which the Museum is a part. (Meanwhile, a *Program Review* has been published that describes the entire range of the Trust's activities more fully.¹) I should like to use this year's acquisitions supplement for a further report on the development of the Getty Museum's collections.

ANTIQUITIES, already an extensive and diverse collection, became stronger without becoming much larger. We were able to buy a few Greek vases of remarkable quality, including a rare white-ground lekythos attributed to Douris and a kylix of great beauty and in a near-perfect state of preservation painted by the same master. Attributed to the workshop of the Kleophrades Painter is a large "coral-red" volute krater—the first known use of this technique on the exterior of a big pot—decorated with a red-figure frieze in which the Labors of Herakles are treated with the artist's characteristic droll good humor. Other important vases include a neck amphora attributed to Euthymides and a kylix attributed to the Kleomelos Painter representing an astonishing battle scene enacted before a city wall. Gradually the Getty is acquiring a strong, representative collection of vases, which is richly complemented in the galleries by long-term loans from Molly and Walter Bareiss, who have formed the finest private collection in existence. The fragments listed as gifts from Dietrich von Bothmer are a reminder of the friendly exchanges that go on constantly among collectors and institutions with the aim of making vases ever more complete, wherever they may happen to be.

1984 also saw important purchases of minor arts, especially Hellenistic jewelry and engraved gems of all periods. The hundred-odd gems are interesting for the beauty of the stones and especially for their intaglio carvings, whose impressions constitute a repertory of low-relief sculptures of the greatest variety of subject and beauty of technique. We were also able to acquire one of the masterpieces of Roman glass, a blue cameo glass skyphos from a Parthian tomb that demonstrates not only the height of craft but also the breadth of Roman trade in luxury goods. Among a small group of sculptures the most notable are a rugged

portrait head of a Greek strategos and a fine pair of Roman bronze statuettes representing Juno and Roma.

THE COLLECTION OF DECORATIVE ARTS gained a few more major pieces of eighteenth-century French furniture: an exceptionally elaborate boulle cabinet that helps to round out a fine ensemble of furniture in this technique; a pair of display cabinets by Bernard van Risenburgh, the mid-century *ébéniste* whose work is brilliantly represented at the Getty; and a robust secrétaire by Gaspard-Joseph Baumhauer in the *goût grec* that represents the first wave of Neoclassicism in France. This department now also collects Northern European furniture and decorative arts from outside France, such as the imposing German Neoclassical secrétaire attributed to David Hacker and a Meissen ewer and basin with remarkable painted landscapes. The emphasis remains on France, however, and on building selectively and systematically upon the particular strengths of the collection. These include oriental wares with eighteenth-century mounts, such as a rare and precious Japanese lacquer lidded bowl and cover; metalwork, such as a quartet of wall lights attributed to Jacques Caffiéri, a pair of silver sugar castors by Simon Gallien, and pair of silver candelabra by Robert-Joseph Auguste; and porcelain, such as the boldly decorated Sèvres ewer and basin and the whimsical watering can from the Vincennes manufactory. Two of the most intriguing works in the entire collection, to judge from visitors' reactions, were acquired last year: a pair of lindenwood reliefs by Aubert-Henri-Joseph Parent in which still lifes are carved with a virtuosity that defies belief.

PAINTINGS now receive particular emphasis in the Getty's collecting. Among the twenty-seven purchases of 1984 probably the most notable were several Dutch pictures of capital importance, including a Terbrugghen *Bacchante* that may be the most impressive single figure ever painted by this subtle colorist and a domestic scene by Pieter de Hooch whose persuasively constructed interior is full of tender nuances of light. A few Italian and French Baroque pictures were acquired, including a *Virgin and Child with Saint John the Baptist* by Guido Reni that shows the aged artist painting Renaissance forms with seventeenth-century breadth and translucency of technique; Charles Le Brun's luminous *modello* for his altarpiece in Notre Dame, Paris; and a pair of imposing allegories by the greatest Nea-

1. The J. Paul Getty Trust, *The J. Paul Getty Trust Program Review: 1981–1985* (Los Angeles, 1985), available on request from the Trust, 1875 Century Park East, Suite 2300, Los Angeles, CA 90067.

politan artist of his age, Francesco Solimena. French painting in the eighteenth century, rather neglected over the years by the Getty despite the extraordinary furniture and decorative arts of the period that were being collected, gained strength last year. Two delightful mythological canvases and an elegant genre scene by Jean-François de Troy were bought, as well as pictures by Saint-Aubin, Liotard, and Perronneau. Several nineteenth-century pictures joined the collection, including a pair of Corot landscapes and a sketch by Prud'hon. But the most remarkable of the newly acquired pictures were painted toward the end of the century, particularly the *Starry Night* by Edvard Munch, the haunting landscape that was the first picture in the *Frieze of Life*, a series the Norwegian painter considered his masterpiece. There is also a superb historical landscape by the symbolist Gustave Moreau, and an over-the-shoulder view of a nude in the studio by Toulouse-Lautrec whose eccentric composition and biting color make a memorable impression. Not all our acquisitions are by well-known painters. We are trying to form a collection that goes beyond the obvious to include superb pictures by artists whose names may surprise the visitor: Cornelis Bega, responsible for a deliciously painted scene of alchemy, or Franz Anton Maulbertsch, an important Austrian contemporary of Tiepolo, whose brilliant *modello* for the ceiling of the Riesensaal of the Hofburg in Innsbruck is his first major picture to come to America.

In the autumn of 1984 Burton Fredericksen, curator of paintings since 1965, became senior curator for research. He was succeeded by Myron Laskin, formerly curator of European art at the National Gallery of Canada, Ottawa.

FOR DRAWINGS, 1984 was the year of the Chatsworth sale, at which we were able to buy six works. (Sixty-five out of seventy-one lots went to others: the Getty's intention is to buy selectively, patiently, and with attention to our potential effect on the market.) Our group of Italian drawings, still the greatest strength of the collection, gained a study for *Saint Paul at Lystra* by Raphael and a preparatory drawing by Mantegna for the Saint Zeno altarpiece. In addition, we were able to acquire a pungent caricature by Leonardo da Vinci, our first drawing by that master; two pen drawings of rather different types by Parmigianino; a powerful large chalk study by Annibale Carracci; and a dozen other Italian drawings. Three important Flemish examples came from the Chatsworth sale, two by Rubens and one by van Dyck, the latter among the artist's keenest and most delicate portraits. Among a group of Dutch drawings, chiefly landscapes, a large sheet by Goltzius stands out—a preparatory drawing for his influential engraving of *Venus and Mars Surprised by Vulcan*—and a study by Cornelis Saftleven of a lioness that snarls convincingly. An excellent small group of French examples was

added, including our second Poussin, a pair of powerful heads in chalk by Greuze, and a large, long-lost study by Jacques-Louis David for his famous *Brutus* of 1787. We acquired a few fine German Renaissance drawings, which are most difficult to find, and several English eighteenth- and nineteenth-century drawings as well. The Getty drawings collection strives not only to represent the acknowledged masters but also to include the finest work by artists of lesser reputation. Thus we bought a particularly beautiful figure drawing by Bernardino Gatti, a large chalk study by Adolf von Menzel, and a rendering of a visionary architectural project by the Romantic Neoclassicist Etienne-Louis Boullée.

The year also saw the opening of a study room equipped and staffed to permit scholars and qualified students to examine drawings. A gallery was fitted with display cases for drawings, and the first selection of several dozen examples from the permanent collection was exhibited. These are rotated approximately every two months.

MANUSCRIPTS, since the acquisition in 1983 of the collection of Irene and Peter Ludwig, have been added to complement the Ludwig corpus and increase its strengths. French manuscripts are not especially strong in the Ludwig collection. We acquired in 1984 a majestic *Bible historiale* by Petrus Comestor, with seventy-three miniatures mainly by the Master of Jean de Mandeville, that perfectly exemplifies a type of sumptuous French Gothic manuscript not represented in our original holdings. Of equal importance are a Book of Hours with miniatures by Jean Bourdichon, a central figure in early Renaissance painting in France; and a fifteenth-century Book of Hours that is richly and delightfully illustrated by the Master of Sir John Fastolf. Two large Gothic leaves of the greatest beauty and importance, created in Würzburg around 1240, were also purchased. The Ludwig holdings of Flemish late-Medieval manuscripts are its most notable part; they were further improved by the addition of a mid-fifteenth-century Book of Hours illuminated by the Master of Guillebert de Mets and a pair of detached miniatures by the greatest Flemish master of the sixteenth century, Simon Bening.

In 1984 a curator of manuscripts, Thomas Kren, was appointed and a study room, shared with the Department of Drawings, was opened. The inaugural exhibition of Ludwig manuscripts was held, succeeded by the first of a series of smaller temporary displays of manuscripts chosen from the Getty collection.

SCULPTURE AND WORKS OF ART, formed as a new department in the latter half of 1984, acquired a staff and the promising beginnings of a collection. The curator, Peter Fusco, was formerly senior curator of Greco-Roman art, decorative arts, and European sculpture at the Los Angeles County Museum of Art. His department's responsibility is

all sculpture, furniture, and decorative arts before 1650 and Southern European material from 1650 to 1900. The collection actually began years before with the acquisition of some French sculptures during Mr. Getty's lifetime and received its major impetus from the purchase in 1983 of Giambologna's marble *Venus*. Last year a *Pietà* by the Venetian Cesare Targone was bought, powerful in expression and remarkable in materials (a relief in gold, mounted on jet black marble), as well as a delicate chalcedony *Madonna*, probably by another sixteenth-century Venetian, one of the most beautiful collector's objects of its kind. Two Dutch sculptures were acquired, a fiery warrior on horseback in bronze by Hendrick de Keyser, the architect and principal sculptor in Holland during the earlier seventeenth-century, and the splendid marble portrait bust by Rombout Verhulst, the leading sculptor of the latter part of the century.

Perhaps the most remarkable acquisitions in this area, however, were two block purchases. A group of twenty-eight Italian maiolica pieces of the Renaissance was acquired from a discerning collector. For rarity, beauty, and excellence of preservation this small collection is hardly surpassed anywhere. The types range from late-Medieval drug jars to big late-Mannerist plates with spectacular ornamental and historiated decoration. A collection of glass from the Middle Ages through the seventeenth century was put together from two sources, principally a large American private holding that experts have long admired. The Getty glass collection totals seventy-one objects; its particular strengths are Venetian ware from the late fifteenth through the seventeenth century, the era when Venetian glass dominated European fashion, and German painted glass of the same period. There are Dutch, French, and Spanish examples as well.

PHOTOGRAPHS entered the Getty Museum in 1984, forming the newest and largest of the collections. The opportunity had arisen to acquire a group of the most important private collections in existence, totaling more than forty thousand examples from the birth of photography in the 1830's into the twentieth century. Combined, these form one of the half-dozen best collections in the world, and the only one of its kind in the western United

States. There was every reason for the Getty to seize the chance. Since photography, the principal new artistic medium of modern times, was the successful outcome of several centuries of experimentation by draughtsmen and painters to record the world more accurately, it took a natural place in our collection.

Among the principal private collections now united in the Getty Museum, the largest and most diverse was formed by Samuel Wagstaff, Jr., of New York. The most energetic and creative collector of recent years, Wagstaff formed holdings that are strong in early photography, unrivaled in representation of a few key artists such as Nadar, and remarkable for a high percentage of individual masterworks. To complement the Wagstaff holdings, André Jammes, the distinguished Paris collector, provided several thousand photographs whose principal strength is in the "Golden Age" of the 1850's in France. Rich in early photography, the collection of Arnold Crane of Chicago contains the Bayard Codex—the greatest single monument in America of the French pioneer period—along with important groups of photographs by Man Ray, László Moholy-Nagy, and Walker Evans. Sizable groups of European photographs were acquired from, among others, Volker Kahmen and Georg Heusch, Rheinbach-Todenfeld; Bruno Bischofberger, Zurich; and Wilhelm Schurmann, Aachen. In 1984 there was a total of several dozen group purchases. Now that the body of the collection is formed, further acquisitions will be made at a much-reduced rate, with the aim of giving reasoned shape to the collection and supplying especially important examples.

The newly appointed curator of photographs, Weston J. Naef, formerly curator of prints and photographs at the Metropolitan Museum of Art, and his staff occupied temporary quarters in 1984 while they planned for new facilities at 401 Wilshire Boulevard in Santa Monica, in the building already occupied by the Getty Center for the History of Art and the Humanities. They have started the demanding task of preparing an inventory and catalogue of the collection and have made plans for a gallery in the Museum for rotating exhibitions from the collection.

John Walsh, Jr.
Director
The J. Paul Getty Museum

Notes to the Reader

Although variations occur reflecting both curatorial preference and the nature of the works of art described, the following information has been provided for each listed item where appropriate or available: name and dates of artist, title or name of work and date of execution, medium, dimensions with centimeters preceding inches, inscriptions, Museum accession number, commentary, provenance, and bibliography.

When possible in giving dimensions, the formula height precedes width precedes depth has been observed. In cases where this was not appropriate to the work of art in question, the following abbreviations have been consistently employed:

H: Height
W: Width
D: Depth
Diam: Diameter
L: Length

In the provenance sections brackets are used to indicate dealers.

ANTIQUITIES

STONE SCULPTURE

1. GRAVE STELE

Asia Minor, early fourth century B.C.
Marble, H: 155 cm (61¼"); W: 52 cm (20½"); D: 22 cm (8¾")
84.AA.14

This grave stele is the Museum's only example of a fourth-century provincial funerary monument from Asia Minor. On the left is a woman, seated on a backless stool. In her left hand she holds a spindle, the symbol of domestic industriousness, while her other hand caresses the head of an infant who is held before her by a nurse. At her knee is an older child. The monument was probably dedicated to a mother who died while giving birth; the lifeless form of the infant suggests that the child did not survive, either.

PROVENANCE: European art market.



2

2. HEAD OF A PRIEST

Egyptian, third-second century B.C.
Basalt, H: 6.9 cm (2⅞")
84.AA.37

The neck is broken but retains at its rear the upper part of a pillar on which an inscription of offering or the name of the represented individual would have been given. The clean-shaven head, with its wide eyes and idealized features, is consistent with related sculpture of the middle-Ptolemaic period.

BIBLIOGRAPHY: For related sculptures, see B. Bothmer, *Egyptian Sculpture of the Late Period: 700 B.C. to A.D. 100*, ex. cat. (Brooklyn, New York, Brooklyn Museum, October 1960–January 1961).

3. FRAGMENTARY LEFT FOOT FROM A STATUE

Hellenistic, second century B.C.
Marble, L: 16.9 cm (6⅞"); W: 10.7 cm (4¼")
84.AA.25

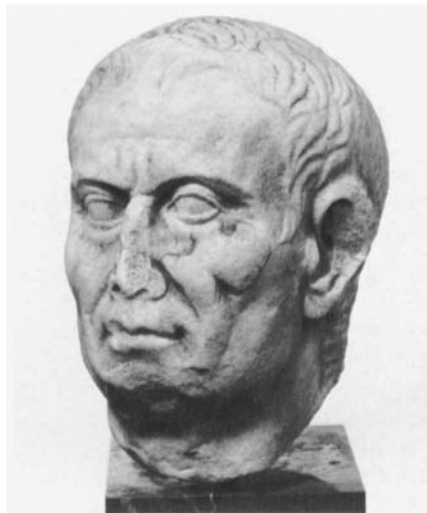
This forepart of a left foot was made separately for attachment to a life-size statue. The top of the large toe is missing; the sole is roughly finished.

4. SPHINX WITH THE HEAD OF A PTOLEMAIC KING

Hellenistic, second–first century B.C.
Basalt, H: 25.7 cm (10⅞"); L: 39.4 cm (15⅝")
84.AA.26, presented by Dr. Max Gerchik

The generic, much idealized features of the head make it impossible to identify the subject with certainty; however, the type fits well into related portraits of the late-Ptolemaic period.

BIBLIOGRAPHY: For related sculpture, see H. Kyrieleis, *Bildnisse der Ptolemäer* (Berlin, 1975), esp. H4 and H5, assigned by the author to Ptolemy IX or X.



5

5. PORTRAIT OF A MAN

Roman, late first century B.C.
White, fine crystal marble, H: 29 cm (11⅜")

84.AA.27, presented by Dr. Max Gerchik

Originally part of either a full statue or bust probably carved in Rome, this portrait represents an older, beardless male. The back of the head was only summarily treated, and some damage has been sustained on the ears, nose, chin, and neck.

PROVENANCE: [Galerie Günter Puhze, Freiburg, West Germany]; Dr. Max Gerchik, Los Angeles.

BIBLIOGRAPHY: Galerie Günter Puhze, *Kunst der Antike*, katalog 5 (Freiburg, 1983), no. 26, ill.

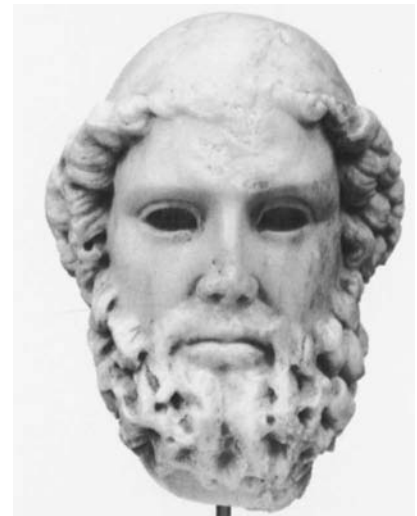
6. TORSO OF A MALE

Roman, after the first century B.C.
Marble, H: 51.5 cm (20¼")

84.AA.28, presented by Dr. Max Gerchik

This fragmentary sculpture, minus its head and limbs, closely resembles the statue of an athlete done by Stephanos, a sculptor of the Pasitelean workshop who was active in Rome in the second half of the first century B.C. Remains of the pin that originally held the separately worked head are still visible in the neck.

PROVENANCE: Dr. Max Gerchik, Los Angeles.



7

7. PORTRAIT OF A STRATEGOS

Roman copy of the second century A.D. after a Greek original of the fourth century B.C.

Marble, H: 29 cm (11½")
84.AA.60

This well-preserved portrait of a strategos, or Greek general, would originally have had the additions of inlaid eyes and a Corinthian helmet. Although the man's identity remains uncertain, an Athenian statesman and general named Phokion (402–318 B.C.) has been suggested as a possibility (cf. 73.AA.112). The combination of individualism and idealism suggests that the original was made sometime during the fourth century B.C.

PROVENANCE: New York art market.

8. PORTRAIT HEAD OF HOMER

Roman copy of second century A.D.
after a Hellenistic Greek original
Marble, H: 13.2 cm (5¼")

84.AA.4, anonymous donation

Broken off from a statuette or small herm, this head is a well-preserved example of what G. M. A. Richter refers to as the "Hellenistic, blind type." All the features are intact, and the surface retains some of its original polish.

BIBLIOGRAPHY: For related portraits of this type, see G. M. A. Richter, *Portraits of the Greeks* (London, 1965), vol. 1, 50–55, nos. 1–22, and figs. 64–109.

BRONZE SCULPTURE



9

9. PORTRAIT OF A LADY

Roman, late first century B.C. or early first century A.D.

Bronze, H: 16.5 cm (6½")
84.AB.59

A young woman is portrayed in this miniature bust. Especially well preserved are the eyes of inlaid glass paste. Even at the time of acquisition, the artistic quality of the piece was readily apparent, despite a heavy surface incrustation which has since been removed by the Museum's conservators.

PROVENANCE: New York art market.



10

10. STATUETTE OF JUNO

Roman, first century A.D.
Bronze, H: 32 cm (12½")
84.AB.670

The diademed goddess, most likely Juno, stands wearing a palla and a long tunic that, by the arrangement of folds of drapery at the neckline, leaves her left breast partially exposed. Her extended right hand, missing its fingertips, probably held a patera; a trace of the pin for attachment survives in the palm. Her upraised left hand probably held a scepter, reminiscent of numismatic representations of the goddess. The drapery is classicizing, but its treatment on the back, which is pierced by a rectangular hole, is cursory since the piece was intended to be seen from the front only. The statuette may have been part of a historical relief. An overall light green patina turns greenish brown near the feet; much of the surface is covered with a heavy incrustation.

PROVENANCE: European art market.



11

11. STATUETTE OF ROMA

Roman, first century A.D.
Bronze, H: 33.1 cm (13")
84.AB.671

Roma stands as a helmeted, Amazon-type figure wearing a singly girt, short tunic that leaves her right shoulder and breast bare. Her left arm is upraised, surely meant to hold a spear, and her right arm is extended. Like the Juno (No. 10), this piece is classicizing and also has a hole in its back. Although the crest of the helmet and two fingers of the right hand are missing, the condition is generally excellent. An overall light greenish-brown patina covers the piece, and there is only some minor incrustation on the back. Since it shares so many similarities with the Juno, the statuette is most probably from the same workshop. It may also have been part of the same monument.

PROVENANCE: European art market.

MISCELLANEOUS BRONZES

12. FRAGMENT OF A SHIELD STRAP

Greek (Argive), circa 580 B.C.
Signed by Aristodamos of Argos
as maker
Bronze, 16.2 x 8 cm (6⅝" x 3⅜")
84.AC.11

The fragment preserves the better part of two small repoussé relief panels and a tiny portion of landscape (rocks?) from a third. In the upper of the two more complete scenes, a female figure is being abducted by

a male in armor who carries a drawn sword. The presence of Athena (identified by the inscription ΑΘΑΝΑΙΑ) on the right suggests that the couple are Helen and Menelaus. The lower panel presents the abduction of Deianeira by the centaur Nessos. Both names are inscribed: ΝΕΣΣΟΜ ΔΑΙΑΝ. In addition, the artist has signed, retrograde: ΑΡΙΜΤΟΔΑΜΟΕΓΟΙΕΜΕΒΑΡΓΕΙΟΜ (Aristodamos of Argos made it). This is the earliest recognized signature of a bronzeworker.

13. BELT BUCKLE AND TONGUE
Roman Britain (?), second–fourth century A.D.

Bronze

Belt—L: 5.1 cm (2"); W: 3.1 cm (1¼"); Tongue—L: 2.5 cm (1")

84.AC.740, presented by Vasek Polak

Cast in bronze, the belt buckle is decorated with a curvilinear openwork pattern and incised lines. On the reverse are three projections, each pierced for attachment to a belt or another medium. The tongue is undecorated.

14. FIBULA

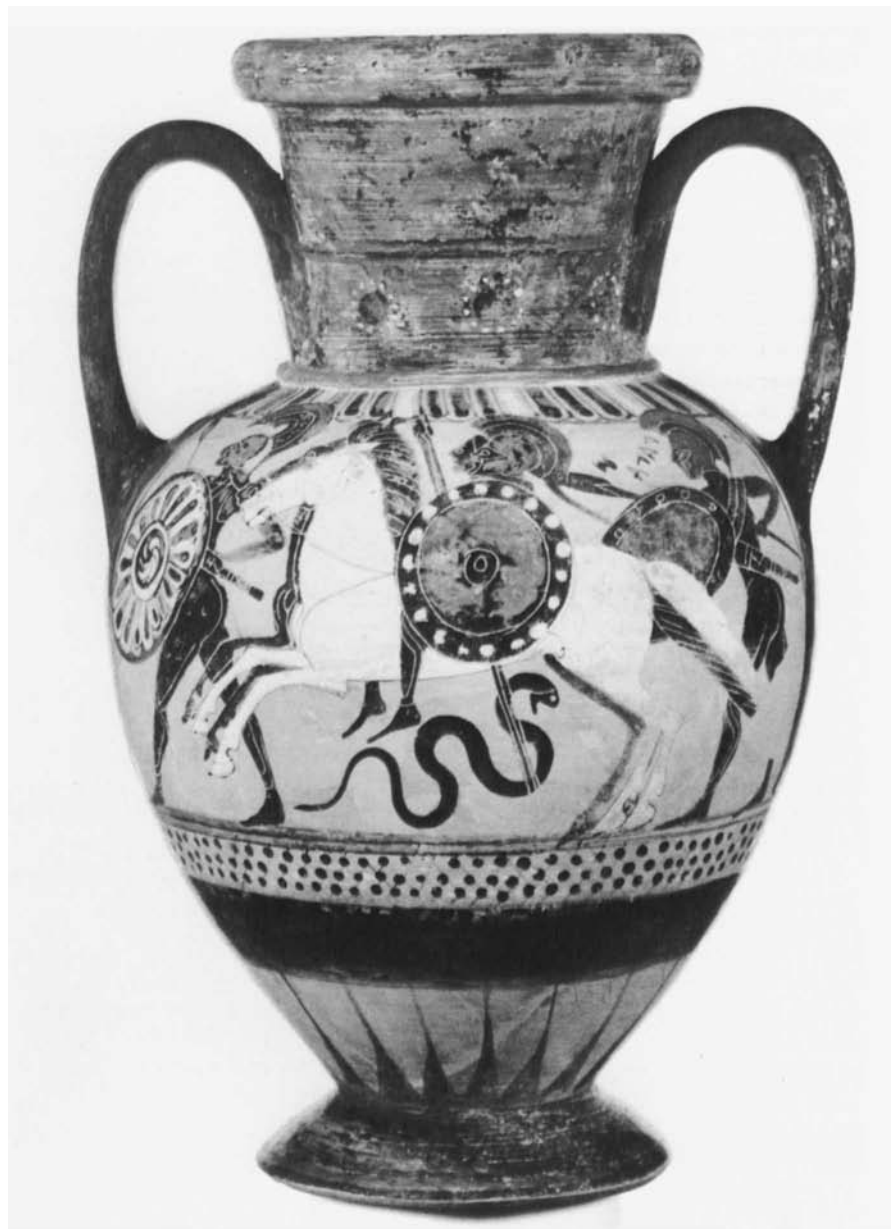
Roman Britain (?), circa third century A.D.

Bronze, inlaid with glass paste

L: 7.3 cm (2¾"); W: 3.3 cm (1½")

84.AC.741, presented by Vasek Polak

The fibula consists of a central lozenge with two lateral projections. The coil of the pin is beneath one projection, while the sheath is under the other. The lozenge was inlaid with glass paste; an inner core of orange was separated from a light green edging by a raised bronze frame. The angles of both sections were decorated with black dots. The fibula is encrusted with a dark, even patina.



15

VASES:
CORINTHIAN

15. NECK AMPHORA

Late Corinthian, circa 560 B.C.

Attributed to the White Horse Group

Terracotta, H: 33.8 cm (13⅜");

Diam (body): 21 cm (8¼"), (mouth):

14.4 cm (5⅜")

84.AE.29

The vase has been broken and repaired, with little restoration. On side A, two mounted warriors ride to the left; the further horse is black, the nearer one white. A fully armed hoplite precedes the pair, and a second follows. Inscribed in the field before the face of the rear figure,

retrograde: ΓΑΓΑΩ. On side B, a pair of confronted cocks flank a large addorsed palmette-lotus ornament.

PROVENANCE: [Galerie Günter Puhze, Freiburg, West Germany].

BIBLIOGRAPHY: Galerie Günter Puhze, *Kunst der Antike*, katalog 5 (Freiburg, 1983), no. 172.

VASES:
ATTIC RED-FIGURE

16. FRAGMENT OF A POT

Circa 520–510 B.C.

Attributed to Phintias

4.8 x 6.9 cm (1⅞" x 2⅜")

84.AE.624, presented by Jiří Frel

The fragment, which consists of four pieces, preserves the head of a bearded man facing to the right. His right arm is raised before him, as if he may have been seated holding a staff in front. There are faint traces of a wreath in added red around his head. Unglazed inside, the fragment may come from an amphora.



17

17. NECK AMPHORA WITH
TRIPARTITE HANDLES

Circa 520–510 B.C.

Attributed to Euthymides as painter
H (to unrestored upper surface):
43.5 cm (17³/₁₆"); Diam (neck,
without restoration): 11 cm (4⁵/₁₆"),
(body): 25.7 cm (10¹/₄")
84.AE.63

The mouth of this vase was broken in antiquity and the neck intentionally cut down to the meander pattern. The missing sections have been restored on the basis of the similar neck amphora in Brussels, R296. The vase is otherwise complete, except for a small hole in the body on side A, now filled. Side A presents a youthful discobolos standing to left. His name is inscribed before him: ΦΑΥΛΟΣ[Σ] . . . ΙΟ (Phayllos). The inscription continues on the right: ΚΟΤΕΥΟΙ[. . .

On side B, a young athlete stands holding a javelin. Beside him on the left is inscribed: Ε+ΟΓΓΕΙ; on the right: +ΟΙΣΙ.

The name Phayllos is known from four other vases: London amphora E256 recalling the Bowdoin-Eye Painter; Boston psykter 01.8019 by Phintias; Munich amphora 2308 by Euthymides; and Turin

psykter 4123 by Euthymides. Phayllos has been identified as the famous pentathlete from Croton who won three times in the Pythian games, twice in the pentathlon, and once in wrestling. Since the pentathlon included as events both the discus throw and the javelin throw, it may be Phayllos who is represented on both sides.

PROVENANCE: European art market.



18

18. KYLIX TYPE C

Circa 500 B.C.

Attributed to the Kleomelos Painter
H (to rim): 7.7 cm (3¹/₁₆"), (to top
of handle): 8.5 cm (3³/₁₆");
Diam: 18.8 cm (7³/₈")
84.AE.38

The vase was broken and repaired in antiquity, for five rivet holes remain in the bowl. Missing parts of the vase—including one handle, half of the foot, and parts of the bowl—have been restored. The cup is decorated, on the inside only, with an extraordinary scene of a battle being fought before a crenelated city wall. Two warriors (the left one preserved) stand upon the wall, fighting the two attackers below. All protect themselves with shields (visible device on the shields of the warriors before the wall: an octopus, twice). The two aloft fight with spears. One of the two below fights with a spear, the other with a rock. The reserved architecture fills the majority of the tondo, creating a remarkable backdrop for the two hoplites on the ground who are painted in outline technique. A single reserved band frames the tondo. Inscribed in the background to the left of the battlements: ΚΥΕΜΕ[ΥΟΣ]; to the right: ΚΑΥΟΣ. W. Childs is preparing a study of this vase for publication.

PROVENANCE: New York art market.



19 (detail)

19. WHITE-GROUND LEKYTHOS

Circa 500 B.C.

Attributed to Douris

H: 33.5 cm (13³/₁₆"); Diam (mouth):
7.2 cm (2¹³/₁₆"), (shoulder): 12.6 cm
(4¹⁵/₁₆")
84.AE.770

This vase has been put together from many fragments. Half of the decorated surface has suffered abrasion. On the shoulder between palmettes and tendrils is the figure of a running maenad. She moves to the right, looking back over her shoulder; in her left hand she holds a torch and in her right, a thyrsos. Beside the figure is inscribed: ΗΟ ΓΑΙΣ. Figural decoration representing two warriors arming for battle surrounds the entire body of the vessel. The more damaged figure on the front puts on his left greave, attended by a woman who holds his spear and shield (device: a four-spoked wheel). Inscribed in the field around them: ΜΟΣ[]ΙΟΣ. Between them is a low altar that preserves part of an inscription:]ΠΙ+ΙΟΝ ΚΑΥΟΣ[Σ]. The figure on the back of the vessel is completely armed, except for the low-crested helmet he holds in his left hand and the spear, scabbard, and baldric held by his youthful nude attendant. Inscribed in the field around these two figures:

ΚΑΥΟΣ

ΓΑΝΑΑΤΙΟΣ ΚΑΥΟΣ

ΝΙΚΟΔΡΟΜΟΣ ΚΑΥΟΣ.

Donna Kurtz is preparing a study of this vase for publication.

PROVENANCE: European art market.

BIBLIOGRAPHY: J. Dorig, ed., *Art antique, collections privées de Suisse Romande*, ex. cat. (Mainz, 1975), no. 205 (unpaginated); D. Buitron, "Douris" (PhD diss., Harvard University, 1976), 48, no. 36.

20. FRAGMENT OF A KYLIX TYPE C

Circa 500–490 B.C.

Attributed to Onesimos as painter;
potted by Euphronios

4 x 3.4 cm (1¹/₁₆" x 1⁵/₁₆")

84.AE.80 (joining 83.AE.362),

presented by Dietrich von Bothmer

The interior of the fragment preserves part of a female head facing right, turned back from her upraised arms on the left, and the letter Η. This head joins the body of the girl wielding the pestle in the Iliupersis scene that fills the zone around the tondo of cup 83.AE.362. Her name, Helene, is completed there. Her whole body actually faces left, so she has turned to look behind her. The exterior of the fragment preserves part of the body of a warrior from side B of the cup, including his left hand, which holds a black scabbard with red baldric. The fragment was recognized as belonging to kylix 83.AE.362 by Dyfri Williams, who is preparing a complete study of the cup for publication.

21. CAYLX KRATERFRAGMENT

Circa 490 B.C.

Attributed to the Berlin Painter

4.2 x 5.3 cm (1¹/₁₆" x 2¹/₁₆")

84.AE.68 (joining 77.AE.5, 82.AE.124, and 84.AE.972. 1–8)

The fragment, composed of two pieces, preserves the upper part of the head of a bearded warrior in a low-crested Corinthian helmet, the cheek flaps of which are raised. The head is seen in three-quarter frontal view; it joins a body preserved on fragments already in the Museum's collection. A complete study of the fragmentary krater is being prepared for publication by Mary Moore.

PROVENANCE: European art market.



23

22. EIGHT FRAGMENTS OF A CALYX KRATER

Circa 490 B.C.

Attributed to the Berlin Painter

84.AE.972.1–8 (joining 77.AE.5, 82.AE.124, and 84.AE.68), presented by Dietrich von Bothmer

These eight pieces belong to the fragmentary calyx krater in the Museum's collection. They add part of Achilles' right hand, part of Athena's aegis and small portions of other figures, the meander pattern that formed the groundline, and the black field. One piece is inscribed: ΜΑ+. A complete study of this vase is being prepared for publication by Mary Moore, who, together with Dietrich von Bothmer, identified these fragments as belonging to the krater.

23. KYLIX TYPE B

Circa 480 B.C.

Signed by Douris as painter; attributed to Python as potter

H: 13.3 cm (5³/₁₆"); Diam: 32.4 cm (12³/₄"); W (with handles): 40.7 cm (16")

84.AE.569

The cup was broken in antiquity and repaired with an alien fragment from a cup of almost exactly the same diameter.

The four bronze rivets that were used to hold the join are still in place. The vase has also been broken more recently and restored, with only a small loss on the rim near the ancient repair. In the tondo, Zeus is seated on the left before an altar, holding out his kylix to be filled by Ganymede, who stands behind the altar on the right. The groundline is emphasized with a kymation pattern above the empty exergue; the tondo frame contains alternating left- and right-hand meanders separated by crossed squares. Inscribed along the inner edge of the frame behind Zeus: ΔΟΡΙΣ ΕΛΑΡΑΦΕΝ.

On side A, Zeus pursues Ganymede, as a young companion of the boy runs away to the left with his hoop. Two bearded, draped onlookers flank the scene. Above Zeus' head is inscribed: ΖΕΥΣ. On side B, Eos grasps the arm of the hunter Kephalos while Pandion, Kekrops, and Erechtheus (?) look on. With the exception of Erechtheus, the figures are identified by the inscriptions: ΓΑΝΑΙΟΝ ΚΕΚΡΟΦΣ ΗΕΟΣ ΚΕΦΑΝΟΣ. J. Robert Guy is preparing a study of this piece for publication.

PROVENANCE: European art market.



24

24. VOLUTE KRATER

Circa 480–470 B.C.

Attributed as near the Kleophrades Painter

H (to the tops of the volutes): 56.7–56.9 cm (22⁵/₁₆"–22³/₈"), (to the rim): 49.7–50.6 cm (19⁹/₁₆"–19¹⁵/₁₆"); Diam (mouth, outside): 41 cm (16¹/₈"), (body): 37.4 cm (14³/₄")

84.AE.974

Completely preserved, this vase has been restored from very few fragments. Some inpainting was done in misfired areas of the figural scenes. The rim is decorated in red-figure technique with scenes from the Labors of Herakles. On side A, Iolaos is driving off the cattle of Geryon while Herakles, followed by Athena in full battle dress, strides with his club toward the right where the giant Alkyoneus is sleeping. On side B, three different labors are represented, from left to right: the battles with the Keryneian Hind (seen here as an ithyphallic donkey with antlers), the Hydra of Lerna, and the Nemean Lion. Approximately in the center, between the combats with the Hydra and the Lion, the goddess Athena sits facing left, holding her helmet in her outstretched right hand and her spear and shield (device: owl) in her left.

The neck and body of the krater are decorated in the "intentional red" or "coral-red" technique, its first known use on the exterior of a large vessel.

PROVENANCE: European art market.



25

25. WHITE-GROUND LEKYTHOS

Circa 470–460 B.C.

Attributed to the Circle of Timokrates, perhaps by the Painter of Athens 1826

H: 35.6 cm (14"); Diam (mouth): 6.5 cm (2⁵/₁₆"), (shoulder): 12.1 cm (4³/₄")

84.AE.745

The neck of the vase has been broken and repaired; the piece is otherwise intact. On the front, a woman dressed in a chiton, himation, and sakkos stands at the left side, facing a youth wrapped in a black himation. She holds a basket of funerary offerings, including fillets, wreaths, and small oil vessels. He holds a pomegranate (the symbol of death) and a walking staff. On the ground between them is a white water bird. Much of the vase's original color is preserved in the figures and in the three palmettes on the shoulder. Donna Kurtz is preparing a study of the vase for publication.

PROVENANCE: New York art market.

26. FRAGMENT OF A KYLIX

Circa 450 B.C.

Attributed to the Euaion Painter
Greatest Extent: 7 cm (2³/₄")84.AE.973 (joining 81.AE.206 B 36),
presented by Dietrich von Bothmer

The fragment preserves part of the stopped meander pattern that framed the tondo inside. On the exterior are the right legs of a kline and a table before it (from a symposium scene) and the palmette from the left root of a handle. The piece joins another fragment in the Museum's collection, 81.AE.206 B 36.

VASES:
CAMPANIAN
RED-FIGURE



27

27. SOUTH ITALIAN RED-FIGURE
SKYPHOS

Campanian, circa 350 B.C.

H: 16.4 cm (6¹/₂")84.AE.82, presented by
George Stevenson

This drinking vessel is complete and intact. At the left on the obverse, Apollo, partially draped and holding a staff in his right hand, is seated on a rock. Artemis stands facing him on the right, holding a spear in her right hand and a bow in her left. Her flesh is in added white. The reverse shows two satyrs, in heraldic pose, each holding a spear and, between them, an amphora.

PROVENANCE: [Summa Galleries, Beverly Hills];
George Stevenson, Los Angeles.

VASES:
APULIAN RED-FIGURE

28. SOUTH ITALIAN RED-FIGURE
BARREL-BODIED AMPHORA

Apulian, circa 350–340 B.C.

Attributed to the Darius Painter

H: 87 cm (34")

84.AE.996

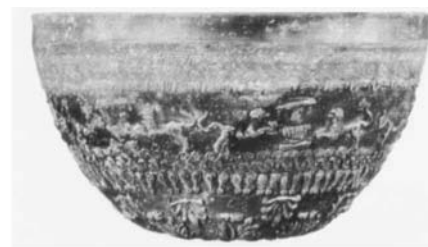
This vase, which is complete, represents the liberation of Andromeda by Perseus. The princess stands bound to the rock while her father, King Cepheus, appears on the right together with a seated woman and a Persian. Below, Perseus attacks the sea monster as a male in Persian garb behind him observes the scene. On the vase's reverse is a column surmounted by a kantharos. On the upper register, to the right, are a seated woman and a youth holding a wreath; to the left, a youth holding a basket and a woman holding a



dish. On the lower register, a woman at the right holds a fillet; at the left, a seated woman holds a branch and aryballos. The framing borders, body decoration, and female head and patterns on the shoulder are of the sort typically found on vases by artists around the Darius Painter and his workshop. The decorative pattern on the front of the neck, in addition to the usual devices, has a fine diamond pattern that is replaced by two palmettes on the back.

PROVENANCE: New York art market.

VASES: HELLENISTIC



29

29. MEGARIAN BOWL

Pergamum, circa 150–100 B.C.

Terracotta, H: 10.2 cm (4");

D: 18.3 cm (7 3/8")

84.AE.712

The bowl is intact and complete. The exterior is decorated in five zones: the first, below the lip, a guilloche pattern bordered below by a bead-and-reel molding; the second, a frieze of paired lions and leopards rampant to either side of toppling kraters; the third, another guilloche pattern, below which are paired petals; the fourth, of pendant palmettes between acanthus leaves; and the fifth, at the base, an eight-petaled rosette flower with dots at the interstices.

The style of the bowl is consistent with Asia Minor terracotta of the second century B.C., which includes vessels with highly complex floral decorations, intricate pattern work, and animal friezes—often in high relief—filling the exterior areas.

PROVENANCE: European art market; New York art market.

BIBLIOGRAPHY: Rheinisches Landesmuseum Bonn, *Antiken aus Rheinischem Privatbesitz*, ex. cat. (Bonn, 1973), 76, no. 106 and pl. 47.

GOLD AND SILVER

30. HELLENISTIC JEWELRY

Circa 300–250 B.C.

84.AM.15–.19

The objects in this small collection, in particular the necklace with the figure of Pan, are finely crafted examples of early Hellenistic gold work. The group consists of six objects, as follows:

1. Gold Necklace with a Figure of Pan
L: 44.5 cm (17½")
84.AM.15
2. Gold Spiral Ring with Ram's-Head
Finials
L: 1 cm; Outside Diam: 1.8 cm
(½" x ¾")
84.AM.16
3. Gold Foil Funerary Mouth Cover
L: 6.4 cm; W: 2.2 cm (2½" x ¾")
84.AM.17.1
4. Gold Foil Funerary Diadem
L: 23 cm (9")
84.AM.17.2
5. Pair of Silver Discs
(1) Diam (restored): 6.4 cm (2½");
(2) Diam: 6 cm (2¾")
84.AM.18.1 and .2
6. Silver Unguentarium
H: 18.6 cm (7¼"); Diam: 2.2 cm (⅞")
84.AM.19

31. THREE GOLD ARMBANDS

Hellenistic, third–second century B.C.
84.AM.849–851

1. Armband of Cobra with Inlaid
Glass Eyes

Varying Diam: 7.2–7.3 cm (2¾")

2. Armband of Cobra

Varying Diam: 6.6–6.8 cm (2⅝")

3. Armband with Finials Representing
Isis

Varying Diam: 5.5–6.3 cm
(2⅝" x 2½")

The condition of all three armbands is excellent. Although the styles of the three differ, they were almost certainly made by craftsmen working in the same general period. The armband with the Isis-bust finials represents iconography which is originally Egyptian, although the treatment and style of its figures are purely Greek. The fine workmanship and decorative detail of the other two objects, as well as their original context within a collection of Egyptian jewelry, point to the likelihood of their Alexandrian origin.

G E M S

32. COLLECTION OF NINETY-EIGHT
ENGRAVED GEMS, CAMEOS, AND
BULLAEGreek, Etruscan, and Roman, circa
1500 B.C.–third century A.D.

Varying L: .5–3 cm (½"–1¼")

84.AN.1.1–.98

The collection includes Greek gems: two from the Bronze Age, four from the Archaic period, and six from the Classical period; and seven east Greek and Graeco-Persian scaraboids and bezel rings. There are two Etruscan scarabs and two Italic

ringstones. The greater part of the collection consists of sixty-eight Roman Republican and Imperial gems and glass pastes. Within this latter group there are four cameos, twenty-one magic gems, and four bullae (clay impressions from gemstones).

33. NINE ENGRAVED GEMS

Etruscan and Roman

Fourth century B.C.–second century A.D.

84.AN.987–995, presented by

John Kagan

This group of engraved gems includes one Etruscan scarab of very high quality in excellent condition; it is attached to a gold ring of later date. The one cornelian ringstone fragment is an outstanding example of fine workmanship. The nine objects are as follows:

1. Cornelian Scarab, Horse and Rider
Etruscan, fourth century B.C.
L: 1.5 cm (⅜")
2. Blue-Green Banded Glass Paste in
Partial Silver Setting
Roman, second century B.C.
L: 1.3 cm (⅝")
3. Sardonyx Cameo, Portrait of a
Hellenistic Ruler
Roman, first century B.C.–first century A.D.
L: 1.3 cm (⅝")
4. Cornelian Ringstone Fragment,
Portrait of Alexander the Great
Roman, first century B.C.
L: 1.1 cm (⅞")
5. Orange-Red Cornelian Ringstone,
Lion with Magic Inscription



- Roman, second century A.D.
L: 1.2 cm ($\frac{9}{16}$ "")
6. Purple Glass Paste Ringstone, Portrait of a Woman
Roman, first century A.D.
L: 1.4 cm ($\frac{11}{16}$ "")
7. Brown Glass Paste Ringstone, Torso of Venus
Roman, first century A.D.
L: 1.1 cm ($\frac{9}{16}$ "")
8. Brown Glass Paste Ringstone, Herakles Wrestling Antaeus
Roman, first century A.D.
L: 1.6 cm ($\frac{3}{4}$ "")
9. Purple Glass Paste Ringstone, Man Kneeling with an Amphora
Roman, first century A.D.
L: 1 cm ($\frac{1}{2}$ "")



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34. SCARAB WITH AN INTAGLIO OF A CENTAUR
Greek (Archaic), circa 500 B.C.
1.5 x 2.2 cm ($\frac{5}{8}$ " x $\frac{7}{8}$ "")
84.AN.177

The gem is engraved in transparent rock crystal quartz. Both the shape of the beetle and the style of the intaglio are consistent with other examples that can be dated to the last phase of the Archaic period. The centaur is composed of a male figure in the kneeling/running position with the hindquarters of a horse body attached. In his raised left arm he holds a branch. The intaglio device is surrounded by a simple hatched border.

BIBLIOGRAPHY: C. Elkins, "A Greek Scarab with a Centaur in the Getty Museum," *GettyMusJ* 13 (1985), 23–26.

35. THREE ENGRAVED GEMS
Graeco-Persian and Graeco-Phoenician
Fourth–third century B.C.
84.AN.984–986, presented by Dennis Kapp

This group of gems adds to our understanding of gem engraving in areas other than mainland Greece. All the pieces are in excellent condition. The brown glass paste in particular is representative of a workshop which has not yet been fully explored. The three gems are as follows:

1. Brown Glass Scaraboid, Horseman Pursuing a Stag
Graeco-Persian, fourth century B.C.
L: 1.7 cm ($\frac{3}{4}$ "")
2. Blue Chalcedony Scaraboid, Flying Bird
Graeco-Persian, fourth century B.C.
L: 1.9 cm ($\frac{7}{8}$ "")
3. Green Jasper Scarab, Seated Horus
Graeco-Phoenician, fourth century B.C.
L: 1.7 cm ($\frac{3}{4}$ "")



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36. GOLD RING WITH NICOL INTAGLIO SHOWING ACHILLES, HEKTOR, AND THE WALLS OF TROY
Roman, first–second century A.D.
1 x 2 cm ($\frac{1}{2}$ " x $\frac{3}{4}$ "")
84.AN.857

The intaglio illustrates the scene from Homer's *Iliad* in which Achilles drags the body of Hektor around the walls of Troy. The iconography of the intaglio and the ring shape are consistent with other examples which have been dated to the first and second centuries A.D.

The mythological architecture reflects what appears to have been a revival of romantic imagery in the late Julio-Claudian and early Imperial periods. The

fine execution of the engraving suggests that the object is a product of a workshop in Rome.



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37. ENGRAVED GEM OF THE EMPEROR AURELIAN
Roman, circa 260–280 A.D.
1.8 x 1.4 cm ($\frac{3}{4}$ " x $\frac{1}{2}$ "")
84.AN.856

The high-grade quality of the material and the exceptional workmanship of the engraving suggest that this piece may have been the product of an Imperial workshop. The style of engraving is the same as that employed by the artists of Imperial mints in Rome and Asia Minor: smooth, carefully modeled facial features, framed by a short beard and a close-fitting cap of hair. The counterpoint is emphasized by the engraving technique, in which wheel-generated long strokes were used for flesh surface, shorter strokes for the hair and beard.

GLASS

38. CAMEO GLASS SKYPHOS
End of the first century B.C.–early first century A.D.
Glass, H: 10.5 cm ($4\frac{1}{8}$ ""); Diam: 10.6 cm ($4\frac{3}{16}$ ""); W (maximum, including handles): 17.6 cm ($6\frac{7}{8}$ "")
84.AF.85

The foot and pieces from each handle are missing. The bowl has been broken and reassembled from a number of fragments; otherwise, the condition of the object is exceptional. On side A, a young satyr with a syrinx stands to the left of a woman who

sits on a tiered rock outcrop and whose right hand rests on her head; to the right a maidservant offers food to the seated woman. On side B, a young woman leans forward and drinks from a cup as she looks at a satyr who plays a lyre, his gaze locked with hers; to the right a woman sits holding a cup, a pillar behind her. Trees frame and decorate each side. A facing head of a pappasilenos is beneath each handle.

The bowl of the skyphos was probably first blown in deep blue glass, allowed to cool slightly, and then dipped into molten white glass. The handles and foot were then added and the surface carved in cameo technique.

Excluding fragments, fifteen other cameo glass vessels are known. This object has certain formal affinities with the Portland Vase (British Museum), but the modeling of the figures and style of carving make clear that it is by another hand. There are some unusual elements, such as a slight awkwardness in the execution of architectural perspective, which is offset by a fluidity in the rendering of the faces and anatomy of the satyr figures, the drapery of the seated women, and the enframing forested backgrounds.

BIBLIOGRAPHY: S. Goldstein, L. Rakow, and J. Rakow, *Cameo Glass: Masterpieces from 2000 Years of Glassmaking*, ex. cat. (Corning, N.Y., Corning Museum of Glass, 1981), 28, fig. 16; 103, no. 16.



39

39. KANTHAROS
Roman, first century A.D.
Glass, H: 10 cm ($3\frac{1}{16}$ ");
Diam: 9.9 cm ($4\frac{7}{8}$ ")
84.AF.30

Reconstructed from fragments, this translucent blue kantharos was formed of

blown glass and decorated with an opaque white thread on the rim. The handles, one of which has been restored, are of twisted blue glass.

PROVENANCE: European art market.

BIBLIOGRAPHY: Sotheby Parke Bernet and Co., *The Constable-Maxwell Collection of Ancient Glass* (London, 1979), 50, no. 67; Galerie Günter Puhze, *Kunst der Antike*, katalog 5 (Freiburg, 1983), no. 294.

V A R I A

40. EYE FROM AN ANCIENT STATUE
Fifth-second century B.C.
4.9 x 2.1 cm ($2''$ x $\frac{3}{4}''$)
84.AI.625

The eye is constructed of a white glass paste core, inlaid with gray agate to form the iris, and the pupil, inlaid with onyx. A rim of bronze frames the core, and small bronze spikes imitate eyelashes. The eye is approximately two times life-size and was probably placed in a large bronze statue.

41. BELT BUCKLE AND ATTACHMENTS
Frankish or Visigothic, sixth-eighth century A.D.
Iron, silver, and gold
Five pieces, Varying L: 5.2-12.3 cm ($2\frac{1}{16}''$ - $4\frac{7}{8}''$)
84.AI.742, presented by Vasek Polak

Corrosion has caused the buckle to fuse to the attachment and tongue, rendering them immovable; but the surface remains nearly intact. The iron core was incised with linear designs and inlaid with silver. Three iron studs, covered with gold leaf, penetrate the buckle and terminate in pierced projections on the reverse. The other pieces, all attachments to the belt, are similarly decorated.

M O D E R N

42. BRACELET WITH RAM'S-HEAD FINIALS
Modern forgery
Ivory (in 17 pieces), Varying L: 1.2-3.7 cm ($\frac{3}{8}''$ - $1\frac{1}{2}''$)
84.AK.623, presented by Jiří Frel

This forgery is based on Achaemenid (Persian) jewelry designs produced in the fifth-fourth centuries B.C. The wide

shallow grooving, the application of a shellac-like substance, and the ivory's recent surface burning indicate its doubtful authenticity.

43. PLAQUE WITH A WINGED LION
Modern forgery
Gold, L: 8.8 cm ($3\frac{7}{16}''$); W: 8.6 cm ($3\frac{3}{8}''$)
84.AK.626, presented by Vasek Polak

A winged lion walks to the right. There are guilloché borders above and below.

PROVENANCE: The plaque may be the product of an Iranian workshop that operated in the 1960's and 1970's.

44. PLAQUE WITH A LION KILLING A DEER
Modern forgery
Gold, L: 8.6 cm ($3\frac{3}{8}''$); W: 5.2 cm ($2\frac{1}{16}''$)
Inscribed: $\Sigma \propto \Psi$
84.AK.627, presented by Vasek Polak

A lion attacks a fallen stag, both on the left.

PROVENANCE: The plaque may be the product of an Iranian workshop that operated in the 1960's and 1970's.

C O I N S



45a (obverse)

45b (reverse)

45. BRONZE COIN
Greek (Ptolemaic), late third-early second century B.C.
Bronze, Weight: 66.8 grams
84.NB.622, presented by Mrs. Mahmoud Elsadek

On the obverse is the head of Zeus Ammon facing right. An eagle, standing left on a thunderbolt, and a cornucopia in the left field appear on the reverse. Beneath the eagle's legs is an illegible symbol.

PROVENANCE: Mahmoud Elsadek, Los Angeles.

DECORATIVE ARTS

FRENCH

46. BOX

French (Paris), circa 1675–1680
Oak veneered with ebony and
marquetry of various woods, with
pewter stringing, 31.9 x 66.1 x 43.2 cm
(1'4½" x 2'2" x 1'5")
84.DA.971

Objects veneered with wood marquetry of this quality are rare; such workmanship is usually found in association with marquetry of tortoiseshell, brass, and pewter. The Museum already possesses three of the latter type—a cabinet on stand (77.DA.1) and two tables (71.DA.100 and 83.DA.22). It is apparent that these elaborate designs, incorporating flowers, scrolls, and birds, are all from the same workshop, for many of the motifs are repeated from object to object. Such panels appear on objects for which drawings exist that are attributed to André-Charles Boulle (1642–1732) and so are frequently given to that great master's hand. These drawings (mostly housed in the Musée des Arts Décoratifs, Paris) are attributed to Boulle on slim evidence. Admittedly, in the inventory taken of objects destroyed by a fire in Boulle's workshops in 1720, a mention is made of "five cases full of different flowers, birds, animals, leaves, and ornaments in wood, in all sorts of natural colors, most of them by Boulle père, made in his youth." (G. Wilson, "Boulle," *The Journal of the Furniture History Society*, 8 [1972], 47–69.)

The question of the name of the maker still remains unanswered. It is also possible that objects of such extraordinary quality were made at the royal workshops at the Gobelins.

The form of this large box seems to be unique; it may have been based on Japanese lacquer boxes that were being imported into Europe at the time. The box's function is unclear, but it was probably used to house papers and documents.

It was once fitted with handles, probably simple knobs; filled holes on the front of the lid mark their original position. The woods used for the marquetry are relatively unfaded. At this



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date the only wood stain that seems to have been used was green. A panel of similar marquetry, found inside the lid of a small box in a French private collection—protected from the light and unfaded—reveals this to be so. On this box the green stain is still apparent.

PROVENANCE: [B. Fabre et Fils, Paris].

47. CABINET

French (Paris), circa 1710–1720
Oak veneered with ebony, brass, and
tortoiseshell; gilt-bronze mounts;
marble top, 82.5 x 140 x 72.5 cm
(2'8½" x 4'7¼" x 2'4½")
84.DA.58

PROVENANCE: Baron Gustave Salomon de Rothschild; Baroness Cecilie (Ansbach) de Rothschild (1840–1912), Paris; Sir Philip



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Sassoon, Bt. (1888–1939), at 25 Park Lane, London, by descent, 1912; Sybil (Sassoon), Dowager Marchioness of Cholmondeley, Houghton Hall, Norfolk, by descent, after 1939 (sale, Christie's, London, April 12, 1984, lot 164).

BIBLIOGRAPHY: P. Verlet, *La Maison du XVIII^e Siècle en France* (Paris, 1966), 38, illus. fig. 21; G. Wilson, C. Bremer-David, and C. G. Nieda, "Selected Acquisitions Made by the Department of Decorative Arts in 1984," *GettyMusJ* 13 (1985), 67–71.



48

48. STOOL

French (Paris), circa 1715–1720
Carved walnut, modern upholstery,
44 x 63 x 48 cm (1'6½" x 2'1" x
1'6⅞"). The stool is stamped G.H.C.
twice beneath.
84.DA.970

The stool is en suite with a set of two *canapés*, six *fauteuils*, and two *tabourets* in the Château de Thugny. Part of this large set of seat furniture was exhibited in Paris in 1960 in *Louis XIV: Faste et Décors* (Musée des Arts Décoratifs, Paris, May–October 1960, 3, no. 9, pls. 43, 44). According to family tradition, the set was made for Antoine Crozat (1655–1738), marquis de Chatel, Trésorier des Etats du Languedoc, who used the château as one of his country seats. It is still occupied by his descendant comte Robert-Henri de Caumont La Forge.

The entire set of seat furniture was looted by the Germans during World War I and was removed by canal to the nearby town of Charles d'Ile. At the end of the war the crates were retrieved by the present owner's grandfather, but one of the stools was found to be missing. How it arrived in an American collection is not known.

Unfortunately, the stool has been stripped of its gesso and gilding and of its



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original leather upholstery, decorated with red velvet ribbons. The stool will be regilded, using the other stools as guides. But it is unlikely that an attempt will be made to copy the elaborate leather upholstery.

PROVENANCE: Antoine Crozat, marquis de Chatel; by descent through the family of the comtes de Caumont La Forge, circa 1914–1918; private collection, Chicago; Paul Schaffer, New York.



49

49. WALL BRACKET

French (Paris), circa 1715–1720
Carved and gilded oak,
45.7 x 54.6 x 21.6 cm
(1'6" x 1'9½" x 8½")
84.DH.86

Wall brackets such as this were commonly used during the late-Baroque and Régence periods in the grander *hôtels* of Paris. They were usually hung in pairs or sometimes massed in greater numbers to display imported Chinese porcelain vases. The maker of this fairly large bracket is unknown, but it is the work of an accomplished carver.

PROVENANCE: Private collection, New York; [Matthew Schutz, Ltd., New York].

50. CUPBOARD

French (Paris), circa 1720–1725
Oak veneered with olivewood and
amaranth; ebonized fruitwood
moldings, 176 x 97.5 x 43.5 cm
(5'9¼" x 3'2¾" x 1'5½")
84.DA.852

The cupboard is veneered with simple, restrained parquetry. The piece is refined and elegant, though less sumptuous than the furniture made for the court. Such a cupboard would not have been placed in the *grande parade* of an *hôtel*, but used in the intimate and comfortable living quarters. It was probably used to store small garments or papers and books. It is fitted with shelves and four drawers. The maker is unknown.

PROVENANCE: Private collection, France; [La Cour de Varenne, Paris].



51

51. LIDDED JAR

French (Moustiers), circa 1723–1725
Tin-glazed earthenware, H: 26 cm
(10¼"); Diam: 22.5 cm (8¾"). The
jar is painted with the arms of Jean
d'Arlatan, marquis de la Roche, baron
de Lauris (created marquis 1723). It is
also painted under the base in
underglaze blue with the letters FA(?).
84.DE.917.A.B

Work produced at Moustiers may be divided chronologically and stylistically into five distinct phases. The jar is painted with arabesques and other motifs in the Bérainesque style typical of the second phase of Moustiers production (circa 1710–1740); decoration of this type is more commonly found on large platters. The front is painted with the d'Arlatan coat of arms and the back with Neptune and a dolphin, both within an arabesque framework. The jar is painted with a crosshatched border above the footrim. The underside of the lip is decorated with a stylized floral border. The piece is glazed on the exterior, interior, and the underside.

The loose-fitting lid is entirely glazed and is painted with a miniature coat of arms identical to the arms on the front of the jar. The surface is covered with Bérainesque decoration.

In 1689 and 1709 sumptuary edicts were imposed by Louis XIV. These requested that nobles and aristocrats melt down their silver to help defray the costs of the wars Louis was waging. As a direct result of these edicts, faience became popular as tableware and replaced silver on the tables of the upper classes until better times returned.

None of the other surviving Moustiers jars of this form and size has a lid. Although this one may have been used to

contain tobacco, its precise function is unknown. This is the first piece of French faience to be acquired by the Museum.

PROVENANCE: Jean d'Arlatan, marquis de la Roche, 1723 (or shortly thereafter); [Nicolier, Paris].



52

52. LIDDED BOWL AND COVER

Japanese lacquer, early eighteenth
century. Mounts: French (Paris),
1727–1738

Wood lacquered with red pigment and
gold powder; silver-gilt mounts. Bowl:
13.2 x 18.7 x 13.6 cm (5¼" x 7½" x
5½"); stand: H: 2.3 cm (¾"); Diam:
18.2 cm (7¼"). The mounts are
struck with the unidentified maker's
mark PLR, a crowned bell for 1727–
1732, and a crowned S for 1734–1735.
84.DH.74.1.,2A.,2B

PROVENANCE: Hans Backer, London; Martin Norton, London.

BIBLIOGRAPHY: G. Wilson, C. Bremer-David, and C. G. Nieda, "Selected Acquisitions Made by the Department of Decorative Arts in 1984," *GettyMusJ* 13 (1985), 72–76.



53

53. PAIR OF SUGAR CASTORS

French (Paris), 1743

Silver, 84.DG.744.1: H: 26 cm (10¼");

Diam: 11.5 cm (4½"). 84.DG.744.2:

H: 26.6 cm (10½"); Diam: 11.2 cm

(4⅝"). Both castors are stamped with

the maker's mark of a sun flanked by

SG and two grains, surmounted by a

crowned fleur-de-lys, the *charge* markA crowned for *sous-fermier* Louis

Robin for October 1738–October

1744, the *décharge* mark C crowned forMay 1742–July 1744, the *décharge* mark

(a fox's head) of small gold and silver

objects for 1738–1744, the *décharge*

mark (a salmon's head) of gold objects

and small works of silver for 1744–

1750, the *contremarque* (a fly) for 1744–1750, the *contremarque* (a bay leaf) of

all gold and silver works for 1756–

1762, the *contremarque* (an open right

hand) for all gold and silver works for

1762–1768, an unidentified mark of an

ax, and the letter *N* inscribed within

an oval.

84.DG.744.1–2.

These large sugar castors were made by Simon Gallien (*maître* 1714, died 1757), a silversmith who worked in the Régence and Rococo styles. Very few of his pieces are known to survive, and these large castors are rare examples. Each is mounted with a variety of finely chased flowers at the top and around the neck. Castors such as these seem to have been made independently of dinner services. They were probably part of a *surtout de table*.

PROVENANCE: F. J. E. Horstmann (sale, Frederick Müller, Amsterdam, November 19–



54

54. PAIR OF CABINETS

French (Paris), circa 1750–1755

Oak veneered with *bois satiné*,

kingwood, and cherry; gilt-bronze

mounts, 149 x 101 x 48.3 cm

(4'10⅝" x 3'3¼" x 1'7"). Each cabinet

is stamped B.V.R.B. for Bernard van

Risenburgh (*maître* before 1730, died

1765/66).

84.DA.24.1–2.

In their form and in the majority of their mounts, these cabinets are unique in van Risenburgh's oeuvre. They were probably intended to function as display cabinets, as they are too deep for book storage. The pullout slide beneath the upper doors is not fitted with a leather panel—as would be expected if the cabinet was intended to support books—but is veneered with marquetry. It is possible that cabinets of

this kind were used to house objects of curiosity or specimens of nature such as shells, coral, minerals, and small stuffed animals from exotic lands; such collections were frequently assembled by the enlightened Parisian nobility. The shelf would have been used during the reorganization of the display or for the study of individual objects by the owner and his friends.

As this pair appears to have been a special commission, it is not surprising to find that only three of the gilt-bronze mounts are of a model found on other works by van Risenburgh. The large central stylized shell above the wired doors is also found in the same position on a large armoire in the Musée du Louvre; the upper-corner mounts appear on a *cartonnier* by this maker in the State Hermitage, Leningrad, while the small pierced mounts set above the feet are found on a long cabinet attributed to van Risenburgh in the Museum's collection (77.DA.91).

PROVENANCE: Sir John Hobart Caradoc, Second Baron Howden, Grimston Park, Yorkshire (1799–1873), circa 1840 (?); Albert Denison, First Baron Londesborough, Grimston Park (1805–1860), 1850 (?); William Henry Forester, Second Baron Londesborough (1834–1900) (?); John Fielden, Grimston Park, 1872; Capt. John Fielden (sale, Henry Spencer and Sons, Retford, Nottinghamshire, May 29–31, 1962, lot 372); [René Weiller, Paris]; Raymond Kraemer, Paris, 1960's; [Kraemer et Cie, Paris, 1970's].



55

55. BUST OF LOUIS XV

French (Mennecey), circa 1750–1755
Soft paste porcelain, 43.2 x 24.5 x
14.5 cm (1'5" x 9'16" x 5'11/16")
84.DE.46

Showing Louis XV in his prime, this bust is made in two parts, as the kilns at the Mennecey factory were not able to contain pieces of porcelain taller than 22.5 centimeters.

The bust is thought to have been made after a model for a marble by Jacques-François-Joseph Sally (1717–1776) that was erected at Valenciennes in 1752. One other example of this model is in the J. Pierpont Morgan collection at the Wadsworth Atheneum, Hartford, Connecticut. Ceramic busts of Louis XV were also made at Lunéville and Chantilly and at Ludwigsburg, Germany.

PROVENANCE: Saget collection, Tours [sale, Hôtel Drouot, Paris, March 14, 1910, lot 44]; [Vandermeersch, Paris, late 1940's]; Mr. and Mrs. William Brown Meloney, Riverdale, New York, late 1940's; [Antique Porcelain Company, London, from the late 1950's].

56. SETTEE

French (Paris), circa 1750–1755
Gilded oak, 106.7 x 214.5 x 91.4 cm
(3'6" x 7'1/2" x 3') The settee is stamped
IAVISSE twice beneath the back seat
rail.
84.DA.70

This settee was made by Jean Avisse (born 1723, *maître* 1745, died after 1796), a leading *menuisier* of the mid-eighteenth century who worked for the French crown and aristocracy. It is en suite with two armchairs already in the Museum's collection (83.DA.230.1–2). It is likely that the suite was composed of many pieces, as at least two other matching chairs are known (sale, Sotheby's, New York, November 17, 1984, lot 290). They would have furnished a large salon. The upholstery is modern.

PROVENANCE: Mrs. Rose Freda, New York (sale, Sotheby's, New York, May 4, 1984, lot 41).



56



57

57. SET OF FOUR WALL LIGHTS

French (Paris), circa 1750

Gilt bronze

1. 94 x 57.8 x 34 cm
(3'1" x 1'10³/₄" x 1'1³/₈")

2. 89.5 x 52.1 x 40.7 cm
(2'11¹/₄" x 1'8¹/₂" x 1'4"

3. 92.1 x 55.2 x 36.2 cm
(3'1¹/₄" x 1'9³/₄" x 1'2¹/₄")

4. 96.5 x 55.2 x 30.5 cm
(3'2" x 1'9³/₄" x 1')

Attributed to Jacques Cafféri
(1678–1755).

Each light is marked on the front,
near the bottom: (1) C ☉ R
C.562.1; (2) C ☉ R.C.562.2;
(3) C.1068.1 and on the other side
of the stem the same number,
obliterated; (4) C.1068.2.
84.DF.41.1–4

PROVENANCE: Mme Louise-Elisabeth of France,
Duchess of Parma, Palazzo di Colorno, near
Parma, circa 1753; ducal collection of Parma;
private collection, France (sale, Ader, Picard, et
Tajan, Paris, December 12, 1978, lot 48);
[Partridge (Fine Arts) Ltd., London, 1978];
private collection, London; [Partridge (Fine
Arts) Ltd., London, 1983].

BIBLIOGRAPHY: G. Wilson, C. Bremer-David,
and C. G. Nieda, "Selected Acquisitions Made
by the Department of Decorative Arts in 1984,"
GettyMusJ 13 (1985), 76–79.



59

BIBLIOGRAPHY: A. Sassoon, "Vincennes and
Sèvres Porcelain Acquired by the J. Paul Getty
Museum in 1984," *GettyMusJ* 13 (1985), 89–90.

59. ARMCHAIR

French (Paris), circa 1755

Carved and gilded wood; modern silk
upholstery, 101 x 80.6 x 75.5 cm
(3'3³/₄" x 2'7³/₄" x 2'5³/₄").

The
armchair is stamped N. HEURTAUT
inside the back seat rail for Nicolas
Heurtaut (born 1720, *maître* 1755, died
after 1771).

84.DA.69

This armchair is of unique model. The
arms, legs, and frame are pierced in
numerous places; it is surprising that so
fragile a piece has survived. It is likely
that it once formed part of a set of seat
furniture that would have been placed in a
salon of one of the grander Parisian *hôtels*.

Nicolas Heurtaut's works are fairly rare.
He did not become a master until he was
thirty-five, setting up his establishment on
the rue de Bourbon Villeneuve. His chairs
are usually richly carved and in the Rococo
style, though some chairs designed with
Neoclassical features also bear his stamp.

PROVENANCE: Private collection, New York;
[Matthew Schutz, Ltd., New York, circa 1960];
(sale, Sotheby's, New York, May 4, 1984,
lot 59).



58

58. WATERING CAN

French (Vincennes), 1754

Soft paste porcelain, 19.7 x 24.5 x 13 cm
(7³/₄" x 9⁹/₁₆" x 5¹/₈"). Painted by

Bardet (active 1749 and 1751–1758).

The piece is painted under its base
with the blue crossed L's of the
Vincennes Manufactory enclosing the
date letter B for 1754, and with two
blue parallel lines for Bardet. It is
incised 4.

84.DE.89

PROVENANCE: Florence, Second Countess of
Northbrook (sale, Christie's, London,
November 28, 1940, lot 78, part); Hugh
Burton-Jones, England, 1940; Kathleen Gifford-
Scott (daughter of above), England (sale,
Sotheby's, London, June 12, 1984, lot 172);
[Winifred Williams, Ltd., London, 1984].



60

60. PAIR OF POTPOURRI VASES
French (Vincennes), 1755
Soft paste porcelain with *bleu lapis* ground color, carmine-painted decoration, and gilding, H: 25.5 cm (10"); Diam: 15.2 cm (6"). Painted by Jean-Louis Morin (born 1732, active at Vincennes and Sèvres, 1754–1787) after engraved designs by François Boucher (1703–1770). Each vase is painted under its base with the blue crossed L's of the Vincennes Manufactory enclosing the date letter C for 1755, with the blue M for Morin, and with two blue dots. Each is incised 2.
84.DE.3.1–2

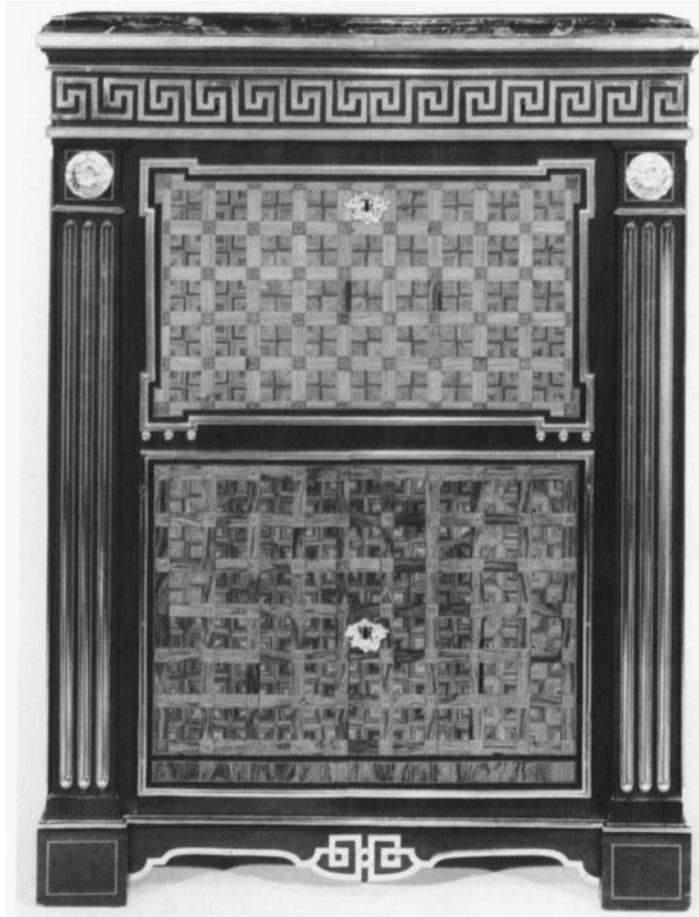
PROVENANCE: (Sale, Sotheby's, London, March 5, 1957, lot 96); [Antique Porcelain Company, London, 1957]; private collection, England (?); [Antique Porcelain Company, London, 1983].

BIBLIOGRAPHY: A. Sassoon, "Vincennes and Sèvres Porcelain Acquired by the J. Paul Getty Museum in 1984," *GettyMusJ* 13 (1985), 91–94.



61

61. EWER AND BASIN
French (Sèvres), 1757
Soft paste porcelain, Ewer:



62

- 19.2 x 14.4 x 8.1 cm
(7⁹/₁₆" x 5⁵/₈" x 3³/₁₆"); basin:
7.1 x 29.1 x 22.1 cm
(2³/₄" x 11¹/₂" x 8⁷/₁₆"). Possibly designed by Jean-Claude Duplessis (active 1745–1774, died 1774). The ewer is incised *T.m.* The basin is painted with the crossed L's of the Sèvres Manufactory enclosing the date letter E for 1757 and is marked with a spray of flowers for an unidentified painter. The basin is incised C.N.
84.DE.88.a–b

PROVENANCE: Duke and Duchess of Portland (sale, Henry Spencer and Sons, Retford, Nottinghamshire, July 23, 1970, lot 288); [Winifred Williams, Ltd., London, 1970]; Eric Robinson, Mereworth Castle, Kent, 1970 (sale, Sotheby's, London, June 12, 1984, lot 213); [Winifred Williams, Ltd., London, 1984].

BIBLIOGRAPHY: A. Sassoon, "Vincennes and Sèvres Porcelain Acquired by the J. Paul Getty Museum in 1984," *GettyMusJ* 13 (1985), 95–98.

62. SECRETAIRE A ABATTANT
French (Paris), circa 1765–1770
Oak veneered with tulipwood and amaranth and with ebony and box stringing; gilt-bronze mounts; marble top, 137 x 104 x 38 cm (4'6" x 3'5" x 1'3"). The secretaire is stamped JOSEPH (for Gaspard-Joseph Baumhauer [born 1747]) three times, each between two fleur-de-lys, twice on left-front corner and once on right-front corner.
84.DA.969

PROVENANCE: Paul Rosenberg, Paris; [Didier Aaron, Inc., New York, 1984].

BIBLIOGRAPHY: G. Wilson, C. Bremer-David, and C. G. Nieda, "Selected Acquisitions Made by the Department of Decorative Arts in 1984," *GettyMusJ* 13 (1985), 81–83.



63

63. PAIR OF CANDELABRA
French (Paris), 1779–1782
Silver, 56.1 x 38.5 x 36.5 cm
(1'10 $\frac{1}{8}$ " x 1'3 $\frac{3}{8}$ " x 1'2 $\frac{3}{8}$ "). The
candelabra are stamped variously with
the maker's mark RJA under a crown,
the *charge* mark (the letters of the
word Paris superimposed) for 1775–
1781, the *décharge* mark (a bull's head)
for 1775–1781, the date letter P
crowned for July 1778–July 1779, the
charge mark for 1781–1783 (crossed
L's), the date letter S crowned for
August 1781–July 1782, and the
décharge mark (a ewer) for work
intended for export for 1781–1792.
Each piece is engraved with the royal
cipher GRIII under a crown.
84.DG.42.1–2.

These candelabra formed part of a large silver service of more than sixty pieces made for George III of England, Elector of Hanover (1738–1820), by Robert-Joseph Auguste (born circa 1723, *maître* 1757, *orfèvre du Roi* 1778, died 1805). The service was made between 1776 and 1785 for George's use at his palace at Herrenhausen. A great part of the service, including another pair of candelabra, is now in the Musée du Louvre, Paris. Auguste was one of the first French silversmiths to design in the Neoclassical style. His patrons included many of the European monarchs and diplomats. Among them were Christian VII of Denmark, Catherine II of Russia, and the comte de Creutz, Swedish ambassador to Paris.



64

PROVENANCE: George III of England, Elector of Hanover, Herrenhausen, Hanover; by descent to Ernst Augustus, 1837, Duke of Cumberland and of Brunswick-Lüneburg, later king of Hanover, Herrenhausen, Hanover (?), to his son Ernst Augustus, 1851 (?); sold by the royal family circa 1924; A. Cartier, Ltd., London, by 1926; Louis Cartier, Paris, by the 1960's; Claude Cartier, Paris, 1970's (sale, Sotheby's, Monaco, November 25–27, 1979, lot 824, together with a matching pair of candelabra. Various other pieces from the service were sold as adjoining lots.); Veronique Cartier, Paris.

BIBLIOGRAPHY: F. Dennis, *Three Centuries of French Domestic Silver: Its Makers and Its Marks* (New York, 1960), vol. 1, no. 20, 45, illus., vol. 2, 31; C. Frégnac et al., *Les Grands Orfèvres de Louis XVIII à Charles X*, Collection *connaissance des arts* (Paris, 1965), 240–241, illus. fig. 2; J. Helft, *French Master Goldsmiths and Silversmiths* (New York, 1966), 240, illus. fig. 2; S. Grandjean et al., *Cinq Années d'enrichissement du patrimoine national, 1975–1980*, ex. cat. (Paris, Galeries nationales du Grand Palais, November 1980–March 1981), 128–129.

64. THREE LIDDED VASES, *Vases des Ages*
French (Sèvres), 1781
Soft paste porcelain, painted in
polychrome enamels, with gilding
and with "enamels" set in gold.
Central vase, 49.6 x 27.7 x 19.3 cm
(1'6" x 10 $\frac{7}{8}$ " x 7 $\frac{7}{8}$ "); side vase A,
40.8 x 24.8 x 18.4 cm (1'4" x 9 $\frac{3}{4}$ " x
7 $\frac{1}{4}$ "); side vase B, 40.5 x 25.4 x 18 cm
(1'3 $\frac{15}{16}$ " x 10" x 7 $\frac{3}{16}$ ").
Shape designed by J.-F. Deparis (active
1746–1797); modeled by the *répateur*
Etienne-Henry Bono (active 1754–
1781); painted by Antoine Caton
(active 1749–1798) after designs by
Charles Monnet (1732–died after

1808); enamel jewelry by Philippe Parpette (active 1755–1806); and gilded by Etienne-Henry Le Guay père (born 1721, active 1749–1796). The central vase has no painted marks; it is incised 10 B age 1^{eg} within the base and T O B within the neck. The side vase A (Venus, in order to satisfy her resentment against Telemachus, brings Love to Calypso) is painted with the crossed L's of the Sèvres Manufactory in gold and the gilder's mark LG; incised 39 A within the base and A 16 within the neck. The side vase B (Telemachus, in the deserts of Oasis, is consoled by Temosiris, Priest of Apollo) is also painted with the crossed L's in gold and the gilder's mark LG; incised age 2^{eg} within the base and Bono over a B within the neck.

84.DE.718.1–3

PROVENANCE: Louis XVI, 1781; Alfred de Rothschild, Halton, Buckinghamshire; by descent to Lionel de Rothschild, Exbury, Southampton, Hampshire (sale by his executors, Christie's, London, July 4, 1946, lot 89); [Antique Porcelain Company, London, by 1951].

BIBLIOGRAPHY: A. Sassoon, "Vincennes and Sèvres Porcelain Acquired by the J. Paul Getty Museum in 1984," *GettyMusJ* 13 (1985), 98–104.



65

65. CARVED RELIEF
French (Paris), 1789
By Aubert Parent (1753–1835)
Lindenwood, 69.4 x 47.9 x 6.2 cm
(2 $\frac{3}{8}$ " x 1 $\frac{6}{8}$ " x 2 $\frac{3}{8}$ "). The relief is
incised AUBERT PARENT FECIT AN.
1789 under the base.
84.SD.76

PROVENANCE: David Peel, London; Paul Mellon
(sale, Christie's, New York, November 22, 1983,
lot 275); [Dalva Brothers, New York, 1983].

BIBLIOGRAPHY: C. Streeter, "Two Carved
Reliefs by Aubert Parent," *GettyMusJ* 13
(1985), 53–66.



66

66. CARVED RELIEF
French (Paris), 1791
By Aubert Parent (1753–1835)
Lindenwood, 58.7 x 39.7 x 5.7 cm
(1 $\frac{11}{16}$ " x 1 $\frac{3}{8}$ " x 2 $\frac{1}{4}$ "). The relief is



67

- incised AUBERT PARENT. 1791 under
the base. An inventory number, 172n,
is stenciled in black on the back.
84.SD.194

PROVENANCE: [Jacques Kugel, Paris, 1984].

BIBLIOGRAPHY: C. Streeter, "Two Carved
Reliefs by Aubert Parent," *GettyMusJ* 13
(1985), 53–66.

GERMAN

67. EWER AND BASIN
German (Meissen), circa 1740
Hard paste porcelain, painted
with colored enamels and gilded,
Ewer: 21.1 x 20.6 x 10.5 cm
(8 $\frac{1}{2}$ " x 8 $\frac{1}{4}$ " x 4 $\frac{1}{4}$ "); basin:
7.3 x 31.8 x 25.5 cm (2 $\frac{7}{8}$ " x 1 $\frac{1}{2}$ " x 10").
Both the ewer and basin are painted
beneath in underglaze blue with the
crossed swords of Meissen and stamped
with the press number 27.
84.DE.918.1–2

The body of the ewer is painted with
polychrome panels of people in landscapes.
The inner lip and the foot are painted
with similar miniature scenes in carmine.
The stem is decorated with flowers in the
kakiemon style.

The basin is painted with a large
polychrome scene of people in a landscape.
The rim is decorated with four
polychrome harbor scenes and four
miniature, peopled landscapes in carmine.
The landscapes were probably painted in
the studio of C. F. Herold (1700–1779).
Fine landscapes and miniature carmine

vignettes such as these are usually
associated with his name, but the
anonymity of the painters at Meissen is
maintained by the absence of a signature
or, as practiced at the Sèvres Manufactory,
a painter's mark.

The helmet-shaped ewer is based on a
metal form and seems to have been rarely
produced at Meissen. One, painted with
kakiemon flowers and an oriental animal,
is on the London market; another,
decorated in the *famille rose* palette, was
sold at auction in London in 1981
(Christie's, February 1, lot 173); a third,
painted with flowers and birds, is in the
Staatliche Kunstsammlungen, Dresden. A
similar model was also produced at the
Chelsea Factory (see National Gallery of
Victoria, Melbourne, *Flowers and Fables: A
Survey of Chelsea Porcelain, 1745–1769*, ex.
cat. [Melbourne, 1984], 90, fig. 129).

PROVENANCE: Sir Hugh Smithson, First Duke of
Northumberland (1714–1786); Algernon
Heber-Percy (sale, Christie's, London, October
30, 1967, lot 154); Dr. and Mrs. E. Pauls-
Eisenbeiss (sale, Christie's, Geneva, November
12, 1976, lot 197); (anonymous sale, Christie's,
London, June 25, 1979, lot 177); (anonymous
sale, Christie's, London, December 3, 1984,
lot 275).

BIBLIOGRAPHY: E. Pauls-Eisenbeiss, *German
Porcelain of the Eighteenth Century* (1972),
vol. 1, 484.

68. SECRETAIRE

German (Berlin), circa 1790
Pine and oak veneered with
mahogany, satinwood, bloodwood,
and kingwood; white marble; gilt
bronze mounts, 243.8 x 111.8 x 60.9 cm
(8' x 3'8" x 2'). Attributed to David
Hacker (active circa 1770–1820); clock
movement by Christian Mollinger
(1754–1826), who has signed the
clock face *Mollinger, à Berlin*.
84.DA.87

PROVENANCE: Frederick William III, King of
Prussia, Berlin (?); Prussian royal collection,
Schloss on the Pfaueninsel, Berlin; private
collection, Berlin; Herr Ragaller, Berlin; (sale,
Weinmüller, Munich, May 2–5, 1956, lot 111);
(sale, Weinmüller, Munich, October 23–24,
1974, lot 861); private collection, Munich;
[Juan Portela, New York].

BIBLIOGRAPHY: C. C. Horvath (?), *Potsdams
Merkwürdigkeiten beschrieben und durch Plans und
Prospekte erläutert* (Potsdam, 1798), 22; D.
Fabian, *Die Entwicklung der Roentgen-
Schreibmöbel* (Bade Neustadt, 1982), 53–55, figs.
77d–g; M. Stürmer, *Handwork und höfische
Kultur: Europäische Möbelkunst im 18 Jahrhundert*
(Munich, 1982), pl. 102; G. Himmelheber and
H. Kreisel, *Die Kunst des deutschen Möbels*
(Munich, 1983), vol. 3, 264, illus.; G. Wilson,
C. Bremer-David, and C. G. Nieda, "Selected
Acquisitions Made by the Department of
Decorative Arts in 1984," *GettyMusj* 13 (1985),
83–88.



DRAWINGS

Note: More complete publication of the drawings purchased by the Museum in 1984 will appear in George R. Goldner, *Drawings I, 1981–1985*, The J. Paul Getty Museum Catalogue of the Collections (Malibu, forthcoming).

BRITISH



69

69. WILLIAM BLAKE
British, 1757–1827
Satan Exulting Over Eve, 1795
Pencil, pen, and watercolor over color print, 42.6 x 53.5 cm (16¾" x 21¼"). Signed and dated in the lower right corner.
84.GC.49

PROVENANCE: Mrs. William Blake (?); Frederick Tatham (?); Joseph Hogarth (?); John Ruskin (?); Palser; Sabin; William Bateson, California; Gregory Bateson, California.

BIBLIOGRAPHY: A. Blunt, *The Art of William Blake* (London, 1959), 58–59; D. Bindman, *The Complete Graphic Works of William Blake* (London, 1978), 477, no. 325, pl. 325; M. Butlin, *The Paintings and Drawings of William Blake* (New Haven, 1981), 160, no. 292.



70

70. BENJAMIN WEST
British, 1738–1820
Hector Bidding Farewell to Andromache, 1797
Pen and ink, blue and white gouache on brown prepared paper, 31.8 x 46 cm (12½" x 18½"). Inscribed: *From Benjn West esq/to/Gen.l Kosciusko/London June 10th/1797* by West at the upper left.
84.GG.722

PROVENANCE: Gen. Thaddeus Kosciuszko (1746–1817); Thomas Jefferson (given to him by Kosciuszko); private collection, U.S.A.; (sale, Christie's, New York, January 7, 1981, lot 55); Paul Magriel, New York.

BIBLIOGRAPHY: M. G. Kimball, "Jefferson's Works of Art at Monticello," *Antiques* 59 (1951), 298, 308; M. G. Kimball, *The Furnishings of Monticello* (Philadelphia, 1954), 10, 12; S. Howard, "Thomas Jefferson's Art Gallery for Monticello," *Art Bulletin* 59 (1977), 599.



71

71. THOMAS ROWLANDSON
British, 1756–1827
Box-Lobby Loungers, 1785
Pencil, pen and ink, and watercolor, 37.5 x 56.1 cm (14¾" x 22½"). Collection mark of the Fourth Earl of Warwick in the left bottom margin.
84.GG.645.

PROVENANCE: George Guy, Fourth Earl of Warwick (1818–1893), Warwick Castle (sale, Christie's, London, May 21, 1896, lot 336); Earl of Carnarvon; Capt. Desmond Coke (sale, Christie's, London, November 22, 1929, lot 60); anonymous sale, Sotheby's, London, December 19, 1945, lot 70; Maj. Leonard Dent, Hillfields, Burghfield (sale, Christie's, London, July 10, 1984, lot 16).

BIBLIOGRAPHY: J. Grego, *Rowlandson the Caricaturist* (London, 1880), vol. 1, 180–182; B. Falk, *Rowlandson: His Life and Art* (London, 1949), 81, 135, 141, 191; J. Hayes, *Rowlandson Watercolors and Drawings* (London, 1972), 44, no. 29.

DUTCH



72

72. HENDRICK GOLTZIUS
Dutch, 1558–1617
Venus and Mars Surprised by Vulcan, 1585
Pen and ink, wash and white heightening over black chalk, 41.4 x 31.2 cm (16½" x 12½"). Inscribed: *Hk Goltzius* by a later hand in the lower left corner.
84.GG.810

PROVENANCE: Lord Northwick, London (sale, Christie's, London, November 2, 1920, lot 157); sale, Beijers, Utrecht, November 5–6, 1946, lot 55; H. C. Valkema Blouw (sale, Frederik Muller, Amsterdam, March 2–4, 1954, lot 179); private collection, Dordrecht (sale, Sotheby's, Amsterdam, November 26, 1984, lot 29).

BIBLIOGRAPHY: F. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts ca. 1450–1700*

(Amsterdam, 1957), vol. 8, 30, no. 137; E. K. J. Reznicek, *Die Zeichnungen von Hendrick Goltzius* (Utrecht, 1961), vol. 1, 68–69, 105, 271–272, vol. 2, pl. 47; W. Strauss, *Hendrik Goltzius: The Complete Engravings and Woodcuts* (New York, 1977), vol. 1, 354, under no. 216.



73

73. CORNELIS CORNELISZ. VAN HAARLEM
Dutch, 1562–1638
Two Male Nudes, circa 1595 (?)
Grisaille in oil on paper, 27.2 x 19.3 cm
(10¹¹/₁₆'' x 7⁷/₁₆'')

84.GG.32
PROVENANCE: Private collection, France (sale, Hôtel Drouot, Paris, February 15, 1984, lot 37).



74

74. CORNELIS SAFTLEVEN
Dutch, 1607–1681
A Lion Snarling, circa 1625–1633



76

Black and red chalk and watercolor,
39.2 x 32.4 cm (15⁷/₁₆'' x 12³/₄'').
Monogrammed: CSL at the lower left.
84.GG.808

PROVENANCE: Private collection, Paris (sale, Christie's, Amsterdam, November 26, 1984, lot 37).



75

75. ISACK VAN OSTADE
Dutch, 1621–1649
A Church and Houses in a Village,
circa 1645
Pen and ink, watercolor, and chalk,
16.4 x 22.6 cm (6⁷/₁₆'' x 8⁷/₈'').
Inscribed: *J. V. Ostade* by another
hand in the right bottom margin.
84.GG.649

PROVENANCE: Adolf Friedrich Reinicke (1753–1838), Cabinet Secretary of Mecklenburg-Strelitz; private collection.

BIBLIOGRAPHY: B. Schnackenburg, *Adriaen van Ostade, Isack van Ostade: Zeichnungen und Aquarelle* (Hamburg, 1981), 190–191, no. 577.

76. ALLAERT VAN EVERDINGEN
Dutch, 1621–1675
Mountain Landscape, Peasants in a Clearing near a Waterfall,
circa 1645–1650

Point of brush over black chalk, tinted
with brown wash and watercolor,
37 x 52.2 cm (14⁹/₁₆'' x 20⁹/₁₆'').
Monogrammed: *A.V.E.* near the lower
right corner. Collection marks of E.
Calando (recto, lower left corner) and
Neville D. Goldsmid (verso).
84.GG.50

PROVENANCE: Neville D. Goldsmid (1814–1875), The Hague; E. Calando (second half of the nineteenth century), Paris; sale, Palais Galliera, Paris, July 3, 1975, lot 7; David Koetser, London; Davenport collection, Kent.



77

77. HERMAN SAFTLEVEN III
Dutch, 1609–1685
Mountain Landscape with Figures, 1652
Black chalk and brown wash,
23.4 x 27.8 cm (9¹/₄'' x 10⁵/₁₆'').

Monogrammed: *HSL* and dated in the bottom margin.

84.GG.961

PROVENANCE: J. Goll van Franckenstein; P. Langerhuizen, Amsterdam (sale, Frederik Muller, Amsterdam, April 29, 1919, lot 682); Anton von Mensing (sale, Frederik Muller, Amsterdam, April 27, 1937, lot 650); Einar Perman, Stockholm.

BIBLIOGRAPHY: W. Bernt, *Die Niederländischen Zeichner des 17. Jahrhunderts* (Munich, 1958), vol. 2, no. 521.



78

78. PIETER MOLIJN

Dutch, 1595–1661

A Scene on the Ice with Skaters and Wagons, 1655

Black chalk with gray wash, 14.6 x 19.2 cm (5¾" x 7½"). Signed and dated: *P. Molyn-1655* in the upper right corner.

84.GB.809

PROVENANCE: Sir Anthony Westcombe (died 1752), England; Bernard Granville; Benjamin Waddington of Llanover; Lord Treowen (sale, Llanover House, Abergavenny, directed by Bruton and Knowles, June 26, 1934, lot 997); Alfred Jowett; M. de Beer; Baron Paul Hatvany (sale, Sotheby's, London, July 7, 1966, lot 56); private collection (sale, Christie's, Amsterdam, November 26, 1984, lot 70).



79

79. LAMBERT DOOMER

Dutch, 1624–1700

The Town and Castle of Saumur from across the Loire, circa 1670

Pen and brown ink, brown and gray wash, red and green watercolor, 24 x 41.1 cm (16½" x 9½"). Inscribed:

De Stad Samur by de kerk van St.

Lambert/aldus te zien aan de revier

d'Loire by Doomer on the back.

Collection mark of W. Esdaile in the lower right margin.

84.GA.2

PROVENANCE: Jeronimus Tonnemen, Amsterdam, circa 1750 (sale, Leth, Amsterdam, October 21, 1754); W. Esdaile (sale, Christie's, London, 1840, lot 1194); sale, Barker, London, July 7, 1845, lot 251.

BIBLIOGRAPHY: W. Schulz, *Lambert Doomer, 1624–1700: Leben und Werke*, (PhD diss., Freien Universität, Berlin, 1972), vol. 2, 295.

FLEMISH



80

80. PIETER STEVENS

Flemish, circa 1567–circa 1624

A Wooded Landscape with Travelers by a Stream, a Town Beyond, 1597

Pen and ink and watercolor, 21.3 x 33.2 cm (8⅝" x 13⅜"). Inscribed: 97 by Stevens at the lower left.

84.GG.807

PROVENANCE: Christopher Head, London; by descent to the last owner (sale, Christie's, Amsterdam, November 26, 1984, lot 4).



81a (recto)



81b (verso)

81. PETER PAUL RUBENS

Flemish, 1577–1640

Three Groups of Apostles for a Last Supper (recto); *Three Sketches for Medea and Her Children* (verso),

circa 1600–1604 or circa 1611–1612

Pen and ink, 29.3 x 43.5 cm

(11½" x 17⅞")

84.GA.959

PROVENANCE: William, Second Duke of Devonshire (1673–1729), Chatsworth; by descent to the current duke (sale, Christie's, London, July 3, 1984, lot 53).

BIBLIOGRAPHY: J. Held, *Rubens: Selected Drawings* (London, 1959), vol. 96, no. 7 (recto and verso); L. Burchard and R.-A. D'Hulst, *Rubens Drawings* (Brussels, 1963), vol. 1, 61–63, no. 34; M. Jaffé, *Rubens and Italy* (Oxford, 1977), 29, 30, 57, 62–64, 75.



82

82. PETER PAUL RUBENS

Flemish, 1577–1640

A Man Threshing beside a Wagon, Farm Buildings Behind, circa 1615–1617

Red, black, blue, and yellow chalk and touches of pen and brown ink on pale gray paper, 25.3 x 42.3 cm (10" x 16⅝")

84.GG.693

PROVENANCE: William, Second Duke of Devonshire (1673–1729), Chatsworth; by descent to the current duke (sale, Christie's, London, July 3, 1984, lot 52).

BIBLIOGRAPHY: J. Held, *Rubens: Selected Drawings* (London, 1959), vol. 1, 144, no. 129, vol. 2, pl. 141; L. Burchard and R.-A. D'Hulst, *Rubens Drawings* (Brussels, 1963), vol. 1, 165–166, no. 101, 167, pl. 101; J. Theuwsen, "De kar en de wagen in het Werk van Rubens," *Jaarboek Koninklijk Museum voor Schone Kunsten Antwerpen* (1966), 199–208.



83

83. ANTHONY VAN DYCK
Flemish, 1599–1641
Portrait of Hendrick van Balen,
circa 1630
Black chalk, 24.3 x 19.7 cm (9 $\frac{1}{16}$ " x 7 $\frac{3}{4}$ "). Collection mark of N. A. Flinck in the lower right corner.
84.GB.92

PROVENANCE: N. A. Flinck (1646–1723), Rotterdam; William, Second Duke of Devonshire (1673–1729), Chatsworth; by descent to the current duke (sale, Christie's, London, July 3, 1984, lot 55).

BIBLIOGRAPHY: A. M. Hind, *The Vasari Society for the Reproduction of Drawings of Old Masters* (Oxford, 1908), 1st ser., vol. 4, no. 23, pl. 23; M. Delacre, "Recherches sur le rôle du dessin dans l'Iconographie de Van Dyck," *Mémoires de l'Académie Royale de Belgique* (Brussels, 1932), 2nd ser., vol. 2, 81–82, no. 4; M. Delacre, "Recherches sur le rôle du dessin dans l'Iconographie de Van Dyck: Notes complémentaires," *Mémoires de l'Académie Royale de Belgique* (Brussels, 1934), 15–16; H. Vey, *Die Zeichnungen Anton Van Dycks* (Brussels, 1962), 322–323, no. 257.

FRENCH



84

84. NICOLAS POUSSIN
French, 1594–1665
Presentation in the Temple,
circa 1650–1665
Pen and brown ink and wash, 14.9 x 10.9 cm (5 $\frac{7}{8}$ " x 4 $\frac{5}{16}$ "). Inscribed: Poussin by a later hand in the lower right corner. Inventory number and paraph of Pierre Crozat in the lower left corner.
84.GA.667

PROVENANCE: Pierre Crozat; Georges Wildenstein, New York; Daniel Wildenstein, New York.

BIBLIOGRAPHY: W. Friedländer and A. Blunt, *The Drawings of Nicolas Poussin*, catalogue raisonné (London, 1974), vol. 5, 76, no. 396.



85

85. CLAUDE GILLOT
French, 1673–1722
Scene from the Italian Comedy,
circa 1700
Pen and ink and reddish wash, 16 x 21.7 cm (6 $\frac{3}{16}$ " x 8 $\frac{5}{16}$ "). A number,

either 34 or 84, is written in faint brown ink in the lower right corner.
84.GA.66

PROVENANCE: Private collection, France; sale, Hôtel Drouot, Paris, March 9, 1984, lot 14.



86

86. FRANÇOIS BOUCHER
French, 1703–1770
Study of a Reclining Nude, circa 1740
Red and white chalk, 30.9 x 24.7 cm (12 $\frac{3}{16}$ " x 9 $\frac{1}{16}$ "). Signed: F. Boucher at the lower right.
84.GB.21

PROVENANCE: Margaret Singer, New York (sale, Doyle Galleries, New York, January 25, 1984, lot 82).



87

87. FRANÇOIS BOUCHER
French, 1703–1770
Venus and Cupid, circa 1750

Red, black, white, and blue chalks,
37.4 x 21.1 cm (14¹/₁₆" x 8⁵/₁₆").

Inscribed: *Dessin donne a M. Denis
par M. Boucher, peintre de l'académie
Royal en avrille 1752* by Boucher
on the verso.

84.GB.20

PROVENANCE: M. de Sireul (sale, December 3,
1781, lot 51); Victorien Sardou (sale, April 27,
1909, lot 55); Margaret Singer, New York (sale,
Doyle Galleries, New York, January 25, 1984,
lot 81).

BIBLIOGRAPHY: A. Ananoff, *L'Oeuvre dessinée de
François Boucher* (Paris, 1966), 205, no. 785.



88

88. JEAN-BAPTISTE GREUZE

French, 1725–1805

Study of the Head of an Old Man,
circa 1755

Red chalk, 39.6 x 32 cm (15⁵/₈" x
12³/₁₆")

84.GB.72

PROVENANCE: Von Amerling collection, Vienna
(sale, Dorotheum, Vienna, May 3–6, 1916,
lot 96); private collection, Switzerland and
London.



89

89. JEAN-BAPTISTE GREUZE

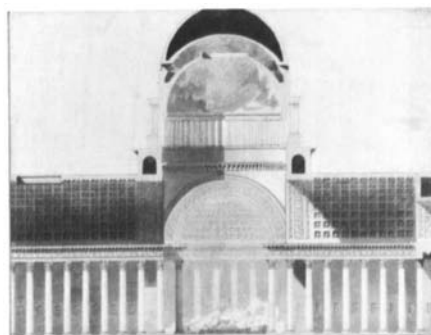
French, 1725–1805

Study of the Head of an Old Woman,
circa 1772–1775

Red chalk, 44.1 x 32.4 cm (17³/₈" x
12¹/₁₆")

84.GB.73

PROVENANCE: Von Amerling collection, Vienna
(sale, Dorotheum, Vienna, May 3–6, 1916,
lot 96); private collection, Switzerland and
London.



90

90. ETIENNE-LOUIS BOULLEE

French, 1728–1799

*Architectural Project for the Church of the
Madeleine,* circa 1777–1785

Pen and ink heightened with black,
pink, and gray washes, 54.4 x 71.8 cm
(21⁷/₁₆" x 28¹/₄")

84.GA.53

PROVENANCE: Private collection, U.S.A.

BIBLIOGRAPHY: H. Rosenau, *Boullée and
Visionary Architecture* (London, 1976), 15.



91

91. JACQUES-LOUIS DAVID

French, 1748–1825

*The Lictors Carrying the Bodies of the
Sons of Brutus,* 1787

Pen and ink and wash, 32.5 x 42.1 cm
(12¹/₁₆" x 16¹/₂"). Signed and dated on
the base of Brutus' chair.

84.GA.8

PROVENANCE: Sale, Paris, March 29, 1842, lot 67;
Paul Mathey collection.

BIBLIOGRAPHY: Palais des Beaux-Arts, Paris,
David et ses Élèves, ex. cat. (Paris, 1913), 67,
no. 261.

GERMAN



92a (recto)

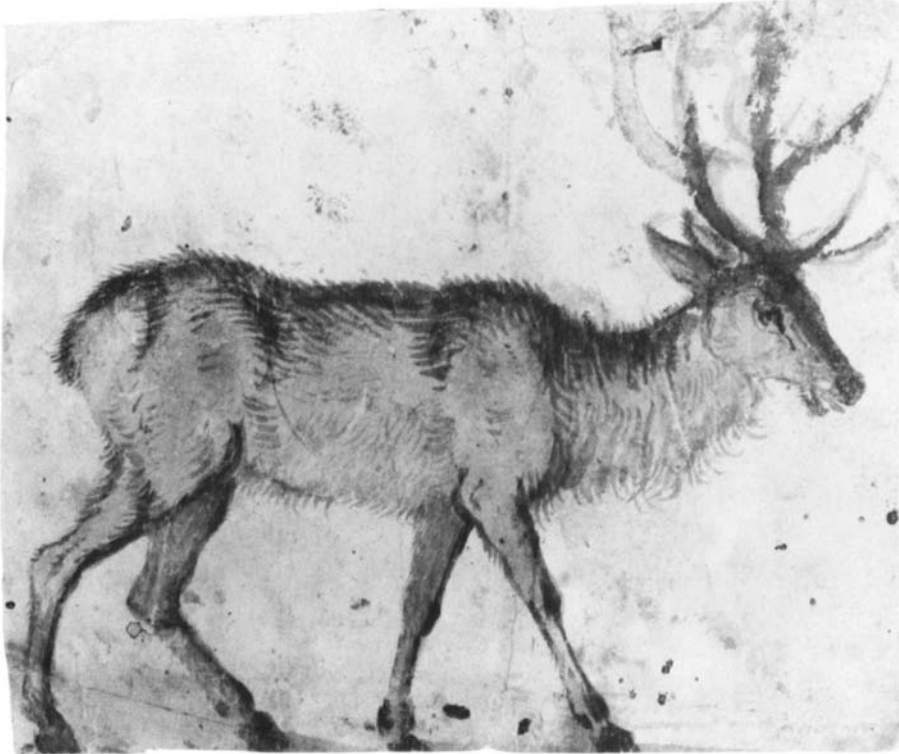


92b (verso)

92. HANS BALDUNG GRIEN

German, 1484/85–1545

Studies of Heads (recto); *Studies of a
Male Figure* (verso), circa 1510–1512



93a (recto)

Pen and ink, 12.6 x 17.3 cm (5" x 6¹³/₁₆"). Monogrammed (recto); HBG at the lower right.
84.GA.81

PROVENANCE: Sale, Hôtel Drouot, Paris, 1983.



93b (verso)

93. LUCAS CRANACH THE ELDER
German, 1472–1553
Study of a Stag (recto); *Study of Goats* (verso), circa 1530–1545
Brush and brown washes and gray-white gouache, 13.9 x 16.7 cm (5¹/₂" x 6⁵/₈")
84.GC.36

PROVENANCE: S. Rosenthal, Berne; L. Randall collection, Montreal (sale, Sotheby's, London, July 6, 1967, lot 2); private collection, New York; private collection, U.S.A.

BIBLIOGRAPHY: T. L. Girshausen, *Die Handzeichnungen Lucas Cranachs d.Ä.* (Frankfurt am Main, 1937), 51, no. 68a; J. Rosenberg, *Die Zeichnungen Lucas Cranachs d.Ä.* (Berlin, 1960), 26–27, no. 63.



94

94. ADOLF VON MENZEL
German, 1815–1905
Figure Studies, 1875
Black chalk, 37.9 x 26.2 cm (14¹⁵/₁₆" x 10⁵/₁₆"). Signed at the lower right.
84.GB.6

PROVENANCE: Private collection, Switzerland.

ITALIAN



95

95. ANDREA MANTEGNA
Italian, 1431–1506
Four Saints (left to right: Peter, Paul, John the Evangelist, and Zeno), 1456–1459
Pen and ink (traces of red chalk on the book held by Saint Zeno), 19.6 x 13.2 cm (7¹¹/₁₆" x 5¹/₄"). Collection mark of William, Second Duke of Devonshire, in the lower right corner.
84.GG.91

PROVENANCE: William, Second Duke of Devonshire (1673–1729), Chatsworth; by descent to the current duke (sale, Christie's, London, July 3, 1984, lot 26).

BIBLIOGRAPHY: G. Morelli, *Della Pittura Italiana, Studi Storico-Critici: Le Gallerie Borghese e Doria-Pamphili in Roma* (Milan, 1897), 275 and 2nd ed. (1907), 271; J. P. Richter, *Lectures on the National Gallery* (London, 1898), 32; P. Kristeller, *Andrea Mantegna* (London, 1901), 153, 154, n. 1; S. Strong, *Reproductions of Drawings by Old Masters in the Collection of the Duke of Devonshire at Chatsworth* (London, 1902), 9, pl. 32; A. Venturi, *Storia dell'Arte Italiana* (Milan, 1914), vol. 7, pt. 3, 154–155; A. Venturi, "Scelta di rari disegni nei Musei d'Europa," *L'Arte* 29 (1926), 1; A. Venturi, *Studi dal Vero* (Milan, 1927), 226; R. Longhi, "Un Chiaroscuro e un disegno di Giovanni Bellini," *Vita Artistica* (1927), 137; H. Tietze and E. Tietze-Conrat, *The Drawings of the Venetian Painters* (New York, 1944), A295; L. Dussler, *Giovanni Bellini* (Vienna, 1949), 80; G. Fiocco, "Disegni di Giambellino," *Art Veneta* 3 (1949), 40, nos. 9–12; A. Mezzetti, "Un Ercole e Anteo del Mantegna," *Bollettino d'Arte* 43 (1958), 240, n. 3; F. Heinemann, *Giovanni Bellini e i Belliniani* (Venice, 1959), vol. 1, 84, no. 339; G. Robertson, *Giovanni Bellini* (Oxford, 1968), 22–23; J. Wilde, *Italian Paintings and Drawings at 56 Prince's Gate*

(Addendum) (London, 1969), vol. 5, 39, fig. 40; L. Puppi, *Il Trittico per la Basilica de San Zeno Maggiore in Verona* (Verona, 1972), 63, no. 23; J. Byam Shaw, *Biblioteca di Disegni: Maestri Veneti del Quattrocento* (Florence, 1976), vol. 3, 34a.



96

96. LEONARDO DA VINCI
Italian, 1452–1519
Caricature of a Man with Bushy Hair,
circa 1495
Pen and ink, 6.7 x 5.4 cm (2 $\frac{3}{8}$ " x
2 $\frac{1}{16}$ "). Collection mark of N. A.
Flinck at the lower left.
84.GA.647

PROVENANCE: Thomas Howard, Earl of
Arundel; N. A. Flinck (1646–1723),
Rotterdam; William, Second Duke of
Devonshire (1673–1729), Chatsworth; by
descent to the current duke (sale, Christie's,
London, July 3, 1984, lot 24).

BIBLIOGRAPHY: A. Venturi, *I Manoscritti e i
Disegni di Leonardo da Vinci*, Commissione
Vinciana (Rome, 1939), vol. 5, 19, no. 212, fig.
6; A. H. Scott-Elliot, "Caricature Heads after
Leonardo da Vinci in the Spencer Collection,"
Bulletin of the New York Public Library 62
(1958), 294, no. 31; K. Clark and C. Pedretti,
*The Drawings of Leonardo da Vinci in the
Collection of Her Majesty the Queen at Windsor
Castle* (London, 1968), vol. 1, 44; C. Pedretti,
*Leonardo da Vinci: Studies for a Nativity and the
"Mona Lisa Cartoon" with Drawings after
Leonardo from the Elmer Belt Collection*, ex. cat.
(University of California, Los Angeles, 1973),
40, under no. 2.



97a (recto)



97b (verso)

97. RAPHAEL (Raffaello Sanzio)
Italian, 1483–1520
Studies for the Disputa (recto and
verso), 1509
Pen and ink, 31.2 x 20.8 cm (12 $\frac{1}{4}$ " x
8 $\frac{3}{16}$ "). Collection marks of Jonathan
Richardson, Jr., and Joshua Reynolds
in the lower right and left corners.
84.GA.920

PROVENANCE: Jonathan Richardson, Jr.,
London; Sir Joshua Reynolds, London; Lord
Overstone, London; C. L. Loyd, Lockinge.

BIBLIOGRAPHY: G. Redford, *Descriptive
Catalogue of Works of Art at Overstone Park,
Lockinge House and Carlton Gardens* (London,
1878), 26, no. 100; A. G. B. Russell, *The Vasari
Society* (Oxford, 1924), 2nd ser., pt. 5, 9, no. 6;
O. Fischel, "An Unknown Drawing for
Raphael's *Disputa*," *Burlington Magazine*,
October 1925, 174–179; *Guide to the Pictures at
Lockinge House* (London, 1928), 29; O. Fischel,
Raphaels Zeichnungen (Berlin, 1925), vol. 6,
302–303, nos. 270, 271; *The Loyd Collection of*

*Paintings and Drawings at Betterton House,
Lockinge near Wantage, Berkshire* (London,
1967), 67, no. 116; P. Joannides, *The Drawings of
Raphael* (Oxford, 1983), 183, nos. 203 (recto),
203 (verso); E. Knab, E. Mitsch, and K.
Oberhuber, *Raphael: Die Zeichnungen* (Stuttgart,
1983), 582–583, nos. 291, 292.



98

98. RAPHAEL (Raffaello Sanzio)
Italian, 1483–1520
Saint Paul Rending His Garments,
circa 1514–1515
Metalpoint and white heightening on
lilac-gray prepared paper, 22.9 x 10.3
cm (9" x 4 $\frac{1}{16}$ "). Collection marks of
Sir Peter Lely in the lower right corner
and of William, Second Duke of
Devonshire, in the lower left corner.
84.GG.919

PROVENANCE: Peter Lely (1618–1680), London;
William, Second Duke of Devonshire (1673–
1729), Chatsworth; by descent to the current
duke (sale, Christie's, London, July 3, 1984,
lot 40).

BIBLIOGRAPHY: G. F. Waagen, *Treasures of Art in
Great Britain* (London, 1854), vol. 3, 355; J. D.
Passavant, *Raphael d'Urbino et son père Giovanni
Santi* (Paris, 1860), 515, no. 563; J. A. Crowe
and C. B. Cavalcaselle, *Raphael: Sein Leben und
Seine Werke* (Leipzig, 1885), vol. 2, 246; S. A.
Strong, *Reproductions of Drawings by Old Masters
in the Collection of the Duke of Devonshire at
Chatsworth* (London, 1902), 8, no. 7, ill.; A. P.
Oppe, "Right and Left in Raphael's
Cartoons," *Journal of the Warburg and Courtauld
Institutes*, 7/8 (1944), 90; J. Shearman,
"Review of F. Hartt, *Giulio Romano*,"
Burlington Magazine 101 (1959), 457, n. 4; S. J.
Freedberg, *Painting of the High Renaissance in
Rome and Florence* (Cambridge, 1961), vol. 1,
273–274, vol. 2, 256, no. 351;
L. Dussler, *Raffaël: Kritisches Verzeichnis der
Gemälde, Wandbilder und*

Bildteppiche (Munich, 1966), 114; R. Cocke, *The Drawings of Raphael* (London, 1969), 40, pl. 119; A. Forlani-Tempesti, "The Drawings" in *The Complete Works of Raphael*, M. Salmi, ed. (New York, 1969), 426, n. 166; J. Pope-Hennessy, *Raphael* (London, 1970), 164–165, ill.; K. Oberhuber, *Raphaels Zeichnungen* (Berlin, 1972), vol. 9, 136, no. 449, pl. 50; J. Shearman, *Raphael's Cartoons in the Royal Collection* (London, 1972), 103f, fig. 69; P. Joannides, *The Drawings of Raphael* (Oxford, 1983), 255, no. 364; E. Knab, E. Mitsch, and K. Oberhuber, *Raphael: Die Zeichnungen* (Stuttgart, 1983), 142, 607, no. 520.



99a (recto)



99b (verso)

99. ANDREA DEL SARTO
Italian, 1486–1530
Study for an Apostle (recto); *Study for an Apostle* (verso), circa 1522–1524
Red chalk, 27.2 x 19.8 cm
(10¾" x 7⅓"). Inscribed (recto):

395 in the right top margin.
84.GB.7

PROVENANCE: Private collection, Switzerland.

BIBLIOGRAPHY: J. Shearman, "Andrea del Sarto's Two Paintings of the Assumption," *Burlington Magazine* 101 (1959), 129; B. Berenson, *I Disegni dei Pittori Fiorentini* (Milan, 1961), vol. 2, 34, no. 161 A–1; S. J. Freedberg, *Andrea del Sarto* (Cambridge, Mass., 1963), vol. 1, 118; R. Monti, *Andrea del Sarto* (Milan, 1965), 170, pl. 195; J. Shearman, *Andrea del Sarto* (Oxford, 1965), vol. 2, 386, pl. 106A.



100

100. PARMIGIANINO
(Francesco Mazzola)
Italian, 1503–1540
Figure Study, 1526–1527
Pen and ink and wash with white heightening, 21.5 x 24.3 cm
(9⅝" x 8½"). Collection mark of Thomas Lawrence in the lower left corner.
84.GA.9

PROVENANCE: Thomas Lawrence, London; private collection, France.



101

101. GIULIO ROMANO (Giulio Pippi)
Italian, circa 1499–1546
An Allegory of the Virtues of Federico II

Gonzaga, circa 1530
Pen and ink, black chalk, and white used for corrections, 25 x 32.3 cm
(9⅞" x 12⅓"). Collection marks of Sir Peter Lely in the lower right corner and of William, Second Duke of Devonshire, in the lower left corner.
84.GA.648

PROVENANCE: Sir Peter Lely (1618–1680), London; William, Second Duke of Devonshire (1673–1729), Chatsworth; by descent to the current duke (sale, Christie's, London, July 3, 1984, lot 17).

BIBLIOGRAPHY: F. Hartt, *Giulio Romano* (New Haven, 1958), vol. 1, 147, no. 178; P. Pouncey and J. A. Gere, *Italian Drawings in the Department of Prints and Drawings in the British Museum* (London, 1962), 62; E. Verheyen, *The Palazzo del Tè in Mantua* (Baltimore and London, 1977), 34, pl. 86, fig. 35; J. Martineau, *Splendors of the Gonzaga*, ex. cat. (Victoria and Albert Museum, London, 1981–1982), 189, no. 166.

102. PARMIGIANINO
(Francesco Mazzola)
Italian, 1503–1540
David with the Head of Goliath, circa 1535
Pen and brown ink, 29.6 x 21.6 cm
(11⅞" x 8½"). Collection marks of Thomas Lawrence, Nils Barck, and J. F. Gigoux near the lower left corner.
84.GA.61

PROVENANCE: Thomas Lawrence, London; Nils Barck, Paris and Madrid; J. F. Gigoux, Paris; private collection, Switzerland.



102



103

103. POLIDORO DA CARAVAGGIO
Italian, circa 1495/1500–circa 1543
Study of a Man and Various Sketches,
circa 1535
Red chalk, 20.7 x 18.5 cm
(8 $\frac{1}{8}$ " x 7 $\frac{1}{4}$ "). Inscribed (recto) with
a word which appears to be *Paulo* by
a later hand in the left margin.
84.GB.31

PROVENANCE: Private collection, France (sale,
Hôtel Drouot, Paris, February 15, 1984, lot 35).



104

104. FRANCESCO PRIMATICCIO
Italian, 1504/05–1570
Vulcan at His Forge, circa 1545
Pen and ink, wash and white
heightening; squared, 25.1 x 14 cm
(9 $\frac{7}{8}$ " x 5 $\frac{1}{2}$ "). Unidentified collection
mark in the lower right corner.
Collection mark of Desneux de la
Noüe on the verso.
84.GA.54

PROVENANCE: Desneux de la Noüe; sale, Hôtel
Drouot, Paris, March 2, 1984, lot 23.



105

105. NICOLÒ DELL'ABBATE
Italian, 1509 or 1512–1571
*Saint Catherine of Alexandria at the
Wheel*, circa 1547–1550
Black chalk, pen and ink, and white
heightening, 55.6 x 42.1 cm

(21 $\frac{7}{8}$ " x 16 $\frac{1}{16}$ ")

84.GG.650

PROVENANCE: William, Second Duke of Devonshire (1673–1729), Chatsworth; by descent to the current duke (sale, Christie's, London, July 3, 1984, lot 28).

BIBLIOGRAPHY: J. Bean, "Chatsworth Drawings in America," *Master Drawings* 1 (1963), 53; G. Godi, *Niccolò dell'Abate e la Presunta Attività del Parmigianino a Soragna* (Parma, 1976), 78–79.



106

106. BERNARDINO GATTI
Italian, circa 1495–1575
Study of an Apostle, circa 1560–1570
Black and red chalk, brush and ink, gray wash, and white heightening; squared, 39.8 x 22 cm (15 $\frac{1}{16}$ " x 8 $\frac{5}{8}$ "). Collection marks of Sir Peter Lely and William, Second Duke of Devonshire, near the lower right corner.

84.GG.651

PROVENANCE: Sir Peter Lely (1618–1680), London; William, Second Duke of Devonshire (1673–1729), Chatsworth; by descent to the current duke (sale, Christie's, London, July 3, 1984, lot 15).

BIBLIOGRAPHY: K. T. Parker, *Catalogue of the Collection of Drawings in the Ashmolean Museum* (1956), vol. 2, *Italian Schools* (Oxford, 1956), 116, under no. 243; J. A. Gere, "Drawings in the Ashmolean Museum," review of K. T. Parker, *Catalogue of the Collection of Drawings in the Ashmolean Museum*, vol. 2, *Italian Schools*, *Burlington Magazine* (1957), 161; *The Collection of Drawings Belonging to the Duke of Devonshire, Chatsworth* (London, 1963), 25, nos. 303–305; M. L. Ferrari, *Il Tempio di San Sigismondo a Cremona* (Milan, 1974), 159, no. 216; M. di Giampaolo, "Aspetti della grafica Cremonese



107

- per San Sigismondo," *Antichità Viva* 13 (1974), 19–31; G. Godi, "Anselmi, Sojaro, Gambara, Bedoli: Nuovi disegni per una corretta attribuzione degli affreschi in Steccata," *Parma nell'arte* 8 (1976), 66; M. di Giampaolo, "Disegni Bernardino Gatti," *Antologia di Belle Arte* 1 (1977), 336, 338; Hugh Macandrew, *Catalogue of Drawings in the Ashmolean Museum*, vol. 3, *Italian Schools: Supplement* (Oxford, 1980), 262, nos. 242–243; B. Mayer in B. Adorni, *Santa Maria della Steccata a Parma* (Parma, 1982), 197, no. 41; D. DeGrazia, *Correggio and His Legacy: Sixteenth-Century Emilian Drawings*, ex. cat. (National Gallery of Art, Washington, D.C., 1984), 276–299, under no. 92.

107. JACOPO ZUCCHI
Italian, circa 1541–1589
The Age of Gold, circa 1565
Pen and ink with different colored washes and white heightening, 48 x 37.7 cm (14 $\frac{7}{8}$ " x 18 $\frac{7}{8}$ "). Collection mark of Thomas Lawrence at the bottom center.
84.GG.22

PROVENANCE: Thomas Lawrence, London; sale, Hôtel Drouot, Paris, October 10, 1983, lot 31; private collection, Geneva.



108

108. PAOLO VERONESE
Italian, circa 1528–1588
Studies of Armor, circa 1570
Black chalk, brown wash, and white heightening, 21.1 x 21.5 cm (8¹/₁₆" x 8⁷/₁₆"). Inscribed: *Paulo* by a later hand at the left bottom.
84.GA.33

PROVENANCE: "Borghese Album"; private collection, France (sale, Hôtel Drouot, Paris, February 15, 1984, lot 140).



109

109. ANNIBALE CARRACCI
Italian, 1560–1609
Study of Triton, circa 1600
Black and white chalks on blue-gray paper, 40.7 x 24.1 cm (16" x 9¹/₂"). Inscribed: 25 in pen and ink in the lower right corner.
84.GB.48

PROVENANCE: Francesco Angeloni (circa 1559–1652); Pierre Mignard (1612–1695); Pierre Crozat (1661–1740); Sir Bruce Ingram; Carl Winter; private Continental European collection.

BIBLIOGRAPHY: D. Mahon, "Eclecticism and the Carracci: Further Reflections on the Validity of a Label," *Journal of the Warburg and Courtauld Institutes* 16 (1953), 337; J. R. Martin, *The Farnese Gallery* (Princeton, 1965), 214, 260; D. Mahon in *Mostra dei Carracci, Disegni* (Bologna 1963), 2nd ed., 135ff; J. Bean, "A Rediscovered Annibale Carracci Drawing for the Farnese Gallery," *Master Drawings* 8 (1970), 390–391; P. J. Cooney and G. Malafarina, *L'Opera Completa di Annibale Carracci* (Milan, 1976), no. 104R1 (Here the Museum's drawing is incorrectly cited as belonging to the Metropolitan Museum of Art.); J. Bean, *17th Century Italian Drawings in the Metropolitan Museum of Art* (New York, 1979), 73.



110

110. GIULIO CESARE PROCACCINI
Italian, circa 1570–1625
Sheet of Studies, circa 1612
Red chalk, 26.4 x 24 cm (9⁷/₁₆" x 10³/₈"). Inscribed: *Anto. Coregio* and several illegible letters in pen and ink in the right bottom margin. Unidentified collection mark in the lower right corner.
84.GB.962

PROVENANCE: Private collection, Paris.



111

111. GUERCINO
(Giovanni Francesco Barbieri)
Italian, 1591–1666
Christ Preaching in the Temple,

circa 1625–1630
Pen and ink and wash, 26.9 x 42.7 cm (10⁵/₁₆" x 16³/₁₆"). Collection marks of M. Marignane, J. Petit-Horry, and Vivant Denon in the lower left corner; and of M. Marignane, an unidentified collector, and Malaussena in the lower right corner. Collection mark of J. Petit-Horry on the verso.
84.GG.23

PROVENANCE: Vivant Denon; Malaussena; M. Marignane; H. Marignane; J. Petit-Horry.

BIBLIOGRAPHY: *Monuments des arts du dessin* (Paris, 1829), vol. 3, engraved by Vivant Denon; J. Bean, "Review of Omaggio al Guercino...," *Master Drawings* 5 (1967), 304; E. Riccomini, *Il Seicento Ferrarese* (Milan, 1969), 38, no. 21A; J. Varriano, "Guercino, Bonfanti and 'Christ among Doctors,'" *Record of the Art Museum, Princeton University* 32 (1973), 11–15; F. Gibbons, *Catalogue of the Italian Drawings in the Art Museum, Princeton University* (Princeton, 1977), vol. 1, 111 under no. 334.



112

112. PIETRO TESTA
Italian, 1612–1650
Holy Family with Saint Anne, circa 1645–1650
Pen and ink and wash over black chalk, 37.3 x 25.4 cm (14¹/₁₆" x 10"). Inscribed: *di Pietro Testa* by another hand in the lower right corner.
84.GA.51

PROVENANCE: E. Knight, London.



113

113. GIOVANNI PAOLO PANINI
Italian, 1691/92–1765
Three Figure Studies, circa 1740–1750
Pen and ink and wash, 29.6 x 38.5 cm
(11 $\frac{3}{8}$ " x 15 $\frac{1}{8}$ "). Inscribed: *W. Hogarth*
in the right bottom margin.
84.GA.55

PROVENANCE: Private collection, Geneva.



114

114. GIOVANNI DOMENICO TIEPOLO
Italian, 1727–1804
Punchinello Is Helped to a Chair,
circa 1800
Pen and ink and wash over black
chalk, 47 x 35.4 cm (18 $\frac{1}{2}$ " x 13 $\frac{15}{16}$ ").
Signed near the lower right corner.
84.GG.10

PROVENANCE: Richard Owen, London; Paul
Suzor, Paris.

BIBLIOGRAPHY: J. Byam Shaw, *The Drawings of
Domenico Tiepolo* (Boston, 1962), 94; A. M.
Gealt and M. E. Vetrocq, *Domenico Tiepolo's
Punchinello Drawings*, ex. cat. (Bloomington,
Indiana University Art Museum, 1979), 145.



115

SPANISH

115. FRANCISCO JOSE DE GOYA Y
LUCIENTES
Spanish, 1746–1828
No puede ya con los 98 anos (He can
no longer at the age of 98), circa
1801–1803
Brush and india ink wash, 23.4 x 14.5
cm (9 $\frac{3}{16}$ " x 5 $\frac{11}{16}$ "). Title inscribed by
Goya underneath the figure. Inscribed:
23 by Goya at the center top and
21 by his son Javier in the upper

right corner.

84.GA.646

PROVENANCE: Paul Lebas, Paris; sale, Hôtel
Drouot, Paris, April 3, 1877, lot 77; De
Beurnonville collection, Paris; private collection,
Switzerland (sale, Galerie Kornfeld, Berne,
June 20, 1984, lot 378).

BIBLIOGRAPHY: P. Gassier, *Francisco Goya
Drawings: The Complete Albums* (New York,
1973), 164.



116

116. FRANCISCO JOSE DE GOYA Y LUCIENTES

Spanish, 1746–1828

Lástima es que no te ocupes en otra cosa (It's a pity you don't have something else to do!), circa 1815

Sepia wash and pen, 20.2 x 13.9 cm (8" x 5½"). Title inscribed by Goya across the bottom margin. Inscribed: 78 by Goya at the right top.

84.GA.35

PROVENANCE: Koenigs, Rotterdam (sale, Sotheby's, London, November 20, 1957, lot 72); private collection, Paris; private collection, New York; private collection, New Jersey.

BIBLIOGRAPHY: P. Gassier and J. Wilson, *The Life and Complete Work of Goya* (New York, 1971), 285, no. 1314; P. Gassier, *Francisco Goya Drawings: The Complete Albums* (New York, 1973), 371; S. Holo, "An Unsuspected Poseur in a Goya Drawing," *GettyMusJ* 13 (1985), 105–108.



117

SWISS

117. NIKLAUS MANUEL DEUTSCH

Swiss, 1484–1530

The Mocking of Christ, circa 1513

Pen and ink, white and gold highlights on red-brown prepared paper, 31.2 x 21.7 cm (21¼" x 8½"). Monogrammed: NMD at the right bottom.

84.GG.663

PROVENANCE: Professor Daniel Burckhardt, Basel; private collection, Langenbruck, Switzerland, private collection, Basel.

BIBLIOGRAPHY: L. Stumm, *Niklaus Manuel Deutsch als Bildender Künstler* (Berne, 1925), 31–32, no. 43; H. Kogler, *Beschreibendes Verzeichnis der Basler Handzeichnungen des Niklaus Manuel Deutsch* (Basel, 1930), 93–94, no. 105; C. von Mandach and H. Kogler, *Niklaus Manuel Deutsch* (Basel, 1940), pl. XLVII.



118

118. HANS HOLBEIN THE YOUNGER
Swiss/German, 1497/98–1543
Portrait of a Cleric or a Scholar,
circa 1535
Point of brush and black ink over
black chalk on pink prepared paper,
21.9 x 18.5 cm (8 $\frac{5}{8}$ " x 7 $\frac{5}{16}$ ").
Inscribed: *HH* by another hand near
the upper left corner.
84.GG.93

PROVENANCE: William, Second Duke of
Devonshire (1673–1729), Chatsworth; by
descent to the current duke (sale, Christie's,
London, July 3, 1984, lot 70).

BIBLIOGRAPHY: J. D. Passavant, *Tour of a German
Artist in England* (London, 1836), vol. 2, 146;
A. B. Chamberlain, *Hans Holbein the Younger*
(London, 1913), vol. 1, 336–337; J. Roberts,
Holbein (London, 1979), 18, fig. 83.



119

119. HENRY FUSELI
Swiss, 1741–1825
*An Old Man Murdered by Three
Younger Men*, circa 1770
Pen and ink and gray wash,
42.7 x 49 cm (16 $\frac{13}{16}$ " x 19 $\frac{5}{16}$ ")
84.GG.711

PROVENANCE: Private collection, Switzerland.

MANUSCRIPTS

The following list contains the first illuminated manuscript acquisitions made by the Museum subsequent to its purchase of the Ludwig collection in 1983. Some of the items are bound volumes; others are leaves, either single or in groups, deriving from a single manuscript. The present list provides a catalogue description of the objects, including identification of the subject of miniatures and, where appropriate, textual contents.

Acquisitions subsequent to the Ludwig manuscripts are here given shelf numbers that consist of Arabic numerals, starting with 1, rather than the combination of Roman and Arabic numerals found in the Ludwig catalogues (and for the sake of consistency, adopted by the Museum as Ludwig manuscript shelf numbers). The new system of shelf numbers is organized according to the order of acquisition, rather than by subject matter categories (as was the case with the Ludwig collection).

In published references to the manuscripts it will be sufficient to cite merely these shelf numbers, such as Ms. 1, Ms. 2, for the more recent manuscript acquisitions, and designations such as Ms. Ludwig I 1, Ms. Ludwig II 6 for the Ludwig manuscripts.



120b (Vol. 1, fol. 29v)

120. PETRUS COMESTOR,
Bible historiale,
French translation by Guiart
des Moulins
Illuminated by the Master of Jean de
Mandeville and another artist
Paris, circa 1375
Vellum, vol. 1: 308 leaves; vol. 2: i +
299 leaves. Collation: vol. 1: 1-18¹²
19⁸ 20² 21-22¹² 23¹⁰ 24-27¹²; vol. 2:
i + 1-24¹² 25¹² (12 is pastedown).
36 x 27 cm (14¹/₈" x 10⁵/₈"); two



120a (Vol. 1, fol. 1)



120c (Vol. 1, fol. 273)

columns; vol. 1: thirty-nine lines
(24 x 18 cm; 9¹/₄" x 6⁷/₈"); vol. 2:
forty-seven to forty-eight lines (24 x
18 cm; 9¹/₄" x 6⁷/₈"). French text in
bâtarde. Two half-page and seventy-
one (one-column wide) miniatures.
Eighteenth-century green morocco
binding over wooden boards; brass
corner pieces and central boss.
Ms. 1; 84.MA.40

CONTENTS: VOL. 1: Genesis (1-49): *God the Father and Four Evangelists with Their Symbols* (1), *Petrus Comestor Presenting Letters to the Archbishop of Sens* (2v), *Petrus Comestor Reading* (3), *Trinity* (3v), *Creation of the World* (4), *Creation of the Heavens* (4), *Creation of Water and Land* (4v), *Creation of the Sun and the Moon* (5), *Creation of the Fish and Fowl* (6), *Creation of Man* (6v), *Day of Rest: God Enthroned* (7v), *God the Father and Adam in the Garden* (7v), *Creation of Eve* (8v), *Adam and Eve Eating the Forbidden Fruit* (9), *Expulsion from the Garden* (10v), *Cain and Abel Offering Gifts to the Lord* (11), *Cain Murdering Abel* (11v), *Noah's Ark* (13v), *Abraham, Sarah, and Lot* (19v), *Abraham and Melchisedec* (20v), *Abraham at the Altar* (21), *Birth of Esau and Jacob* (29v), *Jacob's Ladder* (32v), *Joseph in the Well* (39); Exodus (49-77v): *Moses and the Pharaoh* (49v), *Moses Receiving the Tablets of the Law* (64), *Tabernacle* (69); Leviticus (78-87); Numbers (87-106v): *Moses and the Soldiers* (88); Deuteronomy (106v-120): *Moses Reading the Commandments to the Israelites* (106v); Joshua (120-126v): *Moses Made Commander of the Israelites* (120v); Judges

(127–138); *Delilah Cutting Samson's Hair* (133v); 1 Kings (138–153v): *Samuel before Eli the Priest* (138); 2 Kings (153v–168): *Saul before Samuel* (153v); 3 Kings (168–192); *Solomon Crowned King* (168v); 4 Kings (192–216): *Fall of Ahaziah* (193); Job (217–230v): *Job and His Family* (217), *Job on the Dunghill* (229v); Tobit (230v–236): *Tobit and the Swallow with Tobias and the Angel* (231); Daniel (236–251): *Susanna and the Elders* (236v); Judith (251–251v): *Judith Beheading Holofernes* (251v); Esther (262–272v): *Esther before King Ahasuerus* (262); Kings in the Books of Esther and Maccabees (268v); Psalms (273–304v): *David with Musical Instruments* (273), *David Pointing to His Eyes* (277v), *David Pointing to His Lips* (281), *The Fool and a Demon* (284), *David Knee-Deep in Water* (287), *David Playing Bells* (290v); canticles and litany (304–308v) with the usual northern French saints, including Ursinus (as the only disciple), Quentin, Denis, Eustachius among martyrs, Maximianus, Wandregisil among confessors, Oportuna, Geneviève, and Gemma among virgins.

CONTENTS VOL. 2: Proverbs (1–12v): a half-page miniature with four quadrilobes containing *Solomon Teaching Rehoboam*, *Judgment of Solomon* (two scenes) and *Death of Adonijah* (1); Ecclesiastes (12v–15v): *Solomon with a Crowned Female Figure Holding a Wheel Illustrating the Turning of the Seasons* (12v); Song of Songs (15v–17v); *Virgin and Child Enthroned* (15v); Wisdom (17v–24): *Solomon and Soldier* (17v); Ecclesiasticus (24–42v): *Ecclesia* (24); Isaiah (43–64): *Isaiah Being Sawn in Two* (43); Jeremiah (64–88v): *Jeremiah's Vision of a Young Man with Net around His Shoulders, Holding a Rod, and with a Pot at His Feet* (64), *Jeremiah before Jerusalem in Flames* (86v); Baruch (89–92): *Baruch Reading to Jeconiah and Other Nobles* (89), *Jeremiah Sending Message to the Jews Held Captive in Babylon* (91); Ezechiel (92–110v): *Ezechiel's Vision of the Tetramorph* (92); Daniel (110v–118v): *Nebuchadnezzar at the Surrender of Jerusalem* (110v); Twelve minor prophets (118v–138): *Hosea and Gomer* (118v), *God Speaking to Joel* (122); 1 Maccabees (138–153v): *Alexander of Macedonia with His Generals* (138); 2 Maccabees (153v–164): *Judas Dispatching a Letter from the Jews of Jerusalem to the Jews in Egypt* (153v); Matthew (164–182): *Nativity* (164); Mark (182–195): *Saint*

Mark (182); Luke (195–215v): *Saint Luke* (195); John (216–231v): *Saint John on Patmos* (216); Pauline Epistles (231v–265v): *Saint Paul Speaking to the Romans* (232); Acts (266–282): *Pentecost* (266); James (282–283); 1 and 2 Peter (283v–286v): *Saint Peter Handing Letter to Messenger* (283v); 1, 2, and 3 John (286v–288v): *Saint John Handing Letter to Messenger* (286v); Jude (288v–289); Revelation (289–296v): *Angel Showing Saint John the Dragon with Seven Heads and Ten Horns* (289).

The main illuminator of this *Bible historiale* has been identified as the Master of Jean de Mandeville by François Avril.

PROVENANCE: François de Clermont-Tonnerre, comte de Noyon; C. G. de Lamoignon, with his crowned L stamp; Hamilton Palace (sale, Sotheby's, May 23, 1889, lot 7); Lady Ludlow (sale, Sotheby's, London, December 16, 1940, lot 425); Martin Bodmer, Geneva; [H. P. Kraus, *Cimelia: Catalogue 165* (New York, 1983), no. 5].



121b (fol. 127v)

121. BOOK OF HOURS

Use of Rome
Illuminated by the Master of Guillebert de Mets and others
Southern Flanders (possibly Tournai), circa 1450–1460
Vellum, fols. iii + 286 leaves + i.
Collation: i⁴ (1 is pastedown) 1⁶–2⁶ 3⁶ (+1, fol. 13; +4, fol. 16; +6, fol. 18; +8, fol. 20) 4⁸ (+1, fol. 23; +9, fol. 31) 5⁸ (+5, fol. 37) 6⁸ 7⁸ (+1, fol. 50) 8⁸ 9⁸ (+3, fol. 69) 10⁴ (+5, fol. 80) 11⁸ (+1, fol. 81, +6, fol. 86) 12⁸ (+1, fol. 91, +5, fol. 96) 13⁸

(+1, fol. 101, +9, fol. 109) 14⁶ (+5, fol. 115) 15⁶ 16⁸ (+4, fol. 127) 17⁸–21⁸ 22⁶ (+2, fol. 174, +3, fol. 175) 23⁸–26⁸ 27⁶ 28⁸ 29⁸ (–8) 30⁸ 31⁸ (+2, fol. 243) 32⁸–33⁸ 34⁴ 35⁸–36⁸ i² (2 is pastedown). 19.4 x 14 cm (7³/₄" x 5¹/₂""); one column; fifteen lines (8.5 x 5.7 cm; 3³/₄" x 2¹/₈""). Latin text in Gothic script. Twenty large and sixteen small miniatures. Late-sixteenth-century French calf binding (replacing original by Lieven Stuvaert). Stuvaert's signature is preserved on the inside front flap: *Stuvaert lievin/me lya ainsin/A gand*. Ms. 2; 84.ML.67

CONTENTS: Calendar (1–12v) with *Labors of the Months* and *Zodiacal Signs* in the *bas-de-pages* of the rectos of fols. 1–12; Suffrages of the Saints (13v–22v); *Saint Veronica with the Veil of Christ* (13v), *Saint Christopher Carrying the Christ Child* (16v), *Saint George and the Dragon* (18v), *All Saints with God the Father* (20v); Hours of the Cross (23v–30v): *Crucifixion with the Virgin and Saint John* (23v); Hours of the Holy Ghost (31v–36v): *Pentecost* (31v); Mass of the Virgin (37v–43v): *Virgin and Child with Musical Angels* (37v), *Virgin and Child Enthroned* (38); Gospel sequences (43v–49): *Saint John on Patmos* (43v), *Saint Luke* (45), *Saint Matthew* (46v), *Saint Mark* (48); Hours of the Virgin (50v–114v): *Agony in the Garden* (50v), "D" with *Annunciation* (51), *Betrayal of Christ* (69v), "D" with *Visitation* (70), *Christ before Pilate* (81v), "D" with *Nativity* (82), *Flagellation* (86v), "D" with the *Annunciation to the Shepherds* (87), *Christ Carrying the Cross* (91v), "D" with *Adoration of the Magi* (92), *Christ Nailed to the Cross* (96v), "D" with *Presentation in the Temple* (97), *Deposition* (101v), "D" with the *Massacre of the Innocents* (102), *Entombment* (109v), "A" with *Flight into Egypt* (110), Office of the Virgin for Advent (115v–123v): *Coronation of the Virgin* (115v); penitential psalms (127v–137): *Last Judgment* (127v), *King David in Prayer* (128); litany of the saints (137v–149); prayers (154–174v); Office of the Dead (175v–218): *Mass of the Dead* (175v); prayers to the saints (219–229); prayers to the Virgin (229v–243): *Virgin and Child* (239v); Obsecro te (243v–247v): *Virgin and Child Enthroned* (243v), "O" with the *Pietà* (244); O Intemerata (247v–250); prayers (250–275v); Confessions of Saint

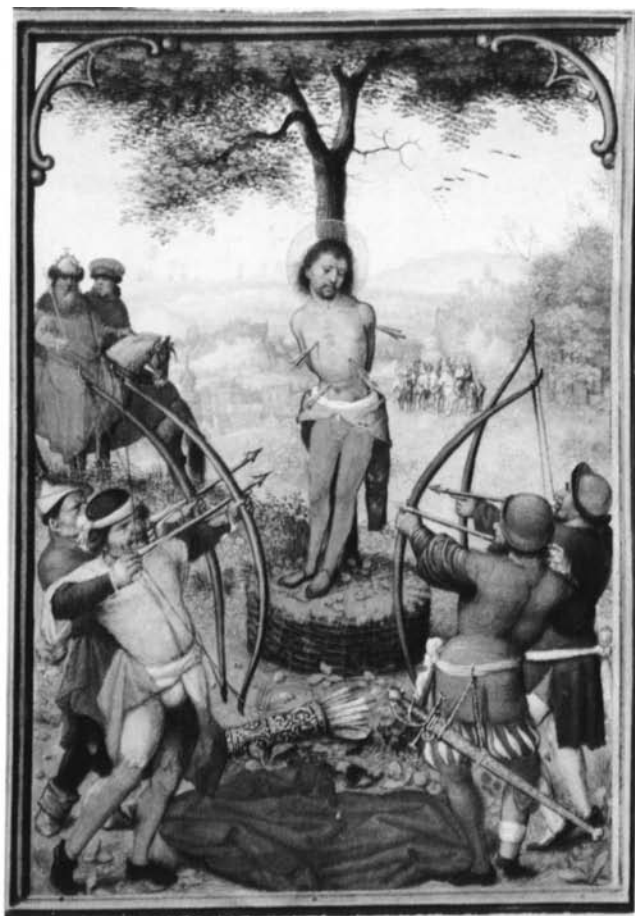


121a (fol. 23v)

Bernard and prayers (276–286).

PROVENANCE: Unidentified collection (probably France) with erased inscription dated September 1, 1717; William Bragge (sale, Sotheby's, London, June 7, 1876, lot 347); Sophia Augusta Brown (her bookplate on second flyleaf); Brown University (Providence, R.I.), John Carter Brown Library, Ms. 3 (sale, Sotheby's, London, May 18, 1981, lot 15), [H. P. Kraus, *Cimelia: Catalogue 165* (New York, 1983), no. 12].

BIBLIOGRAPHY: Leeds Museum of Art, *National Exhibition of Works of Art*, ex. cat. (Leeds, 1858), no. 555; Baltimore Museum of Art, *Illuminated Books of the Middle Ages*, ex. cat. (Baltimore, 1949), 47, no. 125; E. Panofsky, *Early Netherlandish Painting* (Cambridge, Mass., 1953), 121, 406, pl. 83; S. de Ricci, *Census of Medieval and Renaissance Manuscripts in the United States and Canada* (New York, 1935–1940), 2144, no. 3; L. M. J. Delaissé, J. Marrow, and J. de Wit, *The James A. De Rothschild Collection at Waddesdon Manor: Illuminated Manuscripts* (Fribourg, 1977), 105.



122a

representing the concluding lines of the Suffrages of the Saints.

Ms. 3; 84.ML.83

PROVENANCE: Private collection, England (sale, Sotheby's, London, July 3, 1984, lot 25).



122b

122. MARTYRDOM OF SAINT SEBASTIAN and MASS OF SAINT GREGORY, single leaves
Illuminated by Simon Bening
Bruges, circa 1540–1550
Vellum, two single leaves, each 13.8 x 10.1 cm (5½" x 4"). One miniature on the verso of each leaf, contemporary text in Gothic rotunda on the (presumed) recto of each leaf,



123a

123. ANNUNCIATION and ADORATION OF THE MAGI, single leaves



123b

Würzburg school, circa 1240
Vellum, two single leaves, each 17.7 x 13.6 cm (7" x 5 3/8"). One miniature on each leaf.
Ms. 4; 84.MK.84

The *Annunciation* leaf contains, on the verso, a faint inscription dated 1586. Legible under ultraviolet light, it reads:

Die Erwierdig müetter Elisabet/
köglin hat dissen psalter an der/
novitzê maysterin ampt geben/und
verorned das ain (?) gettlich/
novitze maysteri sol disen psalter/
haben es sol auch kaine dissen psal/
ter von dem ampt hin schenkê/oder
hin tragê an Erlaubnîs der/
vererdigen müetter : Anno 1586 n :
o : +

The *Adoration of the Magi* leaf contains, on the verso, part of the service for Passion Sunday from a breviary in a late-fifteenth-century German hand. Sixteen other miniatures from the same manuscript, apparently a psalter, were purchased by the British Museum in 1849 (now British Library, Add. ms. 17687a-p).

PROVENANCE: Elizabeth Kögl, 1586; private collection, Munich, until 1837-1839, when James Dennistoun purchased the leaves; by descent to Mrs. Henson, wife of the Bishop of Durham, from whom purchased by Lord Kenneth Clark, Saltwood, in 1930 (sale, Sotheby's, London, July 3, 1984, lot 77).

BIBLIOGRAPHY: H. Swarzenski, "Recent Literature, Chiefly Periodical, on Medieval Minor Arts," *Art Bulletin* 24 (1942), 297-298.



124a (fol. 27v)

124. BOOK OF HOURS

Sarum use
Illuminated by the Master of
Sir John Fastolf
England or France, circa 1430-1440.
Vellum, fols. ii + 255 + ii.
Collation: 1-2⁶ 3-4⁸ 5⁸ (+8, fol. 36) 6-7⁸ 8¹² (-11, 12; through fol. 63) 9⁸ (-1) 10⁸ (-2, before fol. 72) 11⁸ 12² 13⁸ (-1, before fol. 88) 14⁸ (now repaired with stubs joining adjacent leaves) 15-17⁸ 18⁸ (-7, before fol. 133) 19-20⁸ 21⁸ (-1 before fol. 150) 22-28⁸ 29⁸ (+6, fol. 218) 30⁸ (+6, fol. 227) 31⁸ 32⁸ (+6, fol. 244) 33⁸. 12 x 9.2 cm (4 3/4" x 3 3/4"); sixteen lines (7.4 x 4.5 cm; 2 3/4" x 1 5/8") Latin text in Gothic script (with English rubrics on ff 61-62). Thirty-two full-page miniatures (and one added in the seventeenth century [?] on the back flyleaf) and eleven historiated initials; lacking four full-page and one smaller miniatures from the original manuscript along with a miniature attached to the second front flyleaf and possibly another attached to the second back flyleaf. Late-seventeenth-century English gilt-morocco binding with a "hedgehog" tool.
Ms. 5; 84.ML.723

CONTENTS: Calendar with a number of English saints, including Botolph, Etheldreda, and Mildred; Osmund not present (1-12v); prayers (13-20): *Trinity* (13v), *Crucifixion with the Seven Last Words of Christ on Scrolls* (16v); Suffrages of the Saints (20v-55v): *Patron and Guardian*



124b (fol. 36v)

Angel (20v), Baptism of Christ (22v), Saint John the Evangelist (24v), Saint Peter and Saint Paul (26v), Saint Michael and the Dragon (27v), Martyrdom of Saint Thomas à Becket (29v), Saint Christopher (31v), Saint George and the Dragon (33v), Saint Denis (35v), Martyrdom of Saint Sebastian (36v), Saint Erasmus (38v), Saint Anthony Abbot (41v), Saint Edward the Confessor (42v), Saint Leonard (43v), Saint Francis (44v), Saint Anne (45v), Saint Mary Magdalene (47v), Saint Catherine of Alexandria (49v), Saint Margaret (51v), Saint Barbara (53v); prayers and Gospel sequences (55v–51); prayer of the Wounds of Christ (61–63v); “A” with the Crucifixion (61v); Hours of the Virgin with the Short Hours of the Cross interwoven (64–109v): “D” with Virgin Weaving (64), “D” with Visitation (72), “D” with Nativity (88), Flagellation (92v), “D” with Annunciation to the Shepherds (93), Road to Calvary (95v), “D” with Adoration of the Magi (96), Crucifixion (98v), “D” with Presentation in the Temple (99), Deposition (101v), “D” with Flight into Egypt (102), Entombment (104v), “D” with Coronation of the Virgin (105); prayers to the Virgin (110–132v); prayers to Jesus (133–149v); penitential psalms (150–159): “D” with David in Penitence (150); gradual psalms (159v–161v); litany with a number of English saints, including Swithun, Birinus, Erkenwald, Edith, and Etheldreda (162–170); Office of the Dead (170v–201): Funeral Service in a Church (170v), “D” with Angel and Devil Disputing the Soul of a Dead Man (171); Commendations of Souls (201v–217v): Burial in a Churchyard (201v); psalms of the Passion (218–226v):



125a (fol. 41v)

Mass of Saint Gregory (218v); psalter of Saint Jerome (227–243v): Saint Jerome in His Study (227v); fifteen “O”s of Saint Bridget (244–255v): Pietà (244v); added miniature of Virgin and Child in the Calyx of a Flower (on first back flyleaf).

PROVENANCE: Made for an Englishman, as indicated by liturgical and pictorial evidence; ownership notes (?) in two fifteenth-century English hands: *Opynford* (f.33v) and *Ce[c]y[l]dorsett* (f.81); James Sotheby (?) (died 1720); bookplate of C. W. H. Sotheby; Sotheby family (sale, Sotheby's, London, November 21, 1955, lot 259); Robin Howard; Contemporary Dance Trust (sale, Sotheby's, London, July 5, 1976, lot 80); [H. P. Kraus, *Illuminated Manuscripts: Catalog 159* (New York, 1981), no. 16].

BIBLIOGRAPHY: J. J. G. Alexander, “A Lost Leaf from a Bodleian Book of Hours,” *Bodleian Library Record* 8 (1967–1972), 251 (listed as “whereabouts unknown”).

125. BOOK OF HOURS

Use of Rome

Illuminated by Jean Bourdichon and another French master

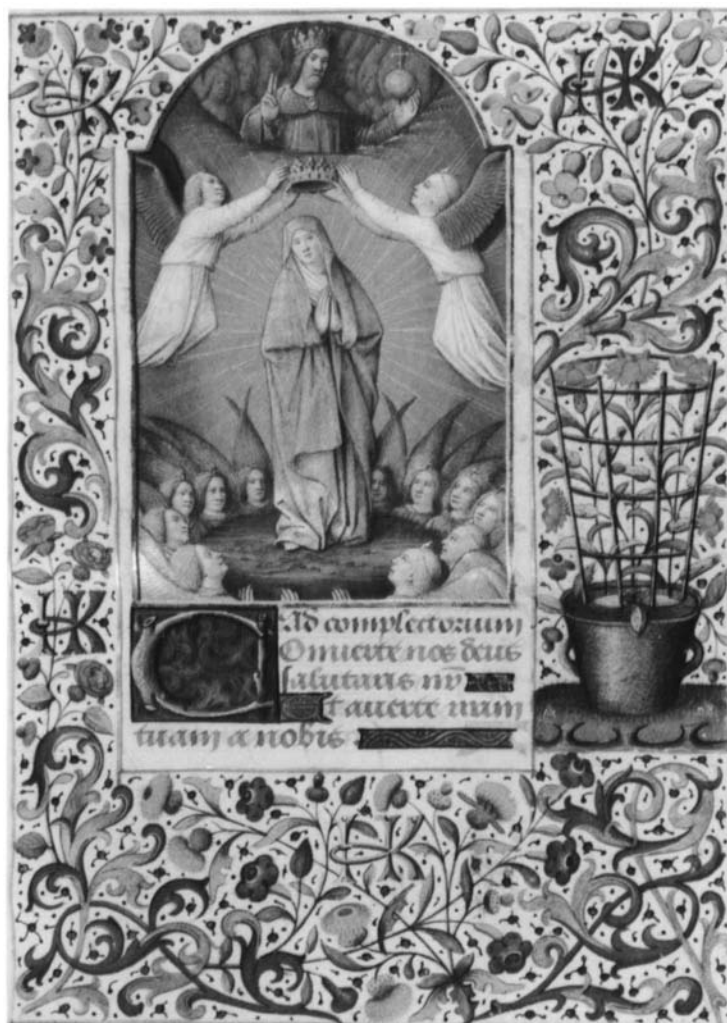
Tours, circa 1480–1485

Vellum, iv + 146 + ii fols.; i⁶ (1 and 2 are pastedowns) 1⁶ 2⁸ (–1 and 8, before fol. 7 and 13) 3⁸ (–1 before 13) 4⁸ (–3 before fol. 22) 5–19⁸, i⁴ (3 and 4 are pastedowns). 16.3 x 11.6 cm (6¹/₁₆” x 4⁵/₈”); one column, twenty-one lines (7.6 x 5.1 cm; 3” x 2”). Latin and French text in French *bâtarde*. Thirteen large miniatures (three others missing), twelve small scenes of labors, and twelve small zodiacal signs in calendar. Red velvet binding (presumably nineteenth century), frayed purple cloth jacket with R. Hoe, Jr. sewn inside. Ms. 6; ML.746

CONTENTS: Calendar with bishops of Le Mans (Aldric, Julianus, Turibius, Liborius,

Pavacius, Translation of Pavacius, and Principius) and bishops of Anger (Albinus, Maurilius, and Renatus): *Labors of Months*, *Zodiacal Signs* (1–6v); Gospel sequences, lacking opening lines of text and presumably large miniature of *Saint John the Evangelist* (7–11v); blank ruled (12); Passion According to Saint John, lacking opening lines and presumably large Passion miniature, possibly *Betrayal of Christ* (13–20v); blank ruled (21); prayer to Saint Catherine of Alexandria, in French, lacking opening lines of text and presumably large miniature of *Saint Catherine* (22–24); prayers to Saint Avia (24v–26v); Hours of the Virgin, use of Rome, with weekly variations of the psalms at matins set into the text (27–76): *Annunciation* (27), *Visitation* (41v), *Nativity* (51), *Annunciation to the Shepherds* (55), *Adoration of the Magi* (59), *Presentation in the Temple* (62v), *Flight into Egypt* (66), *Coronation of the Virgin* (72), blank ruled (76v); Short Hours of the Cross (77–79v): *Crucifixion* (77); Short Hours of the Holy Spirit (80–82v): *Pentecost* (80); penitential psalms (83–92): *Christ as Man of Sorrows at the Last Judgment* (83); litany, with Gatianus and Briccius, bishops of Tours, Saturninus, Blasius, Eutropius, Radegundis, and Catherine taking the place of Caritas in the “Fides, Spes” sequence; Office of the Dead, reversing the responses to the fifth and sixth lessons (96–131v): *Job on the Dunghill* (96); “Stabat mater” and related prayers, suffrages of Saint Michael, Saint Catherine of Alexandria, and Saint Martin (132–135); prayers in French: *Protestatio*, *Mon benoit dieu ie croy et confessa de cuer et de bouche...* [Sonet 1150]; *Alia oratio*, *Beau sires dieux soyez debonnaire a moy pecheresse...* [a version of Sonet 1994]; *Doulce vierge marie/ En qui humanite/ Prist celui qui est vie/ Et voix de verite...* [Sonet 490]; *je te prie doulce dame saincte marie mere de dieu pleine de pitie et de misericorde...* [Sonet 846; the “Obsecro te,” in French, here with masculine forms, in spite of the feminine form above]; blank ruled (142v); Suffrage of Saint Avia, in French [Sonet 1852, citing five manuscripts, including the present one] (143–144v): *The Virgin Giving Communion to Saint Avia in Prison* (143).

PROVENANCE: Catherine d’Armagnac (died 1486) (?) and Jean II, duc de Bourbon et d’Auvergne; Pierre Vischer, Basel, 1793 (sale, Paris, April 19, 1852, lot 2); Ambroise Firmin-



125b (fol. 72)

Didot (sale, Hôtel des Commissaires-Priseurs, Paris, May 26–31, 1879, lot 25, to Fontaine); Prince of Lichtenstein; Robert Hoe, New York (sale, Anderson Auction Company, New York, January 8, 1912, lot 2464, to Baer, Frankfurt); Rudolph Busch (sale, Baer, Frankfurt, May 4, 1921, lot 267); Carl H. Pforzheimer, New York; Carl and Lily Pforzheimer Foundation, Inc., New York.

BIBLIOGRAPHY: *A Catalogue of Manuscripts Forming a Portion of the Library of Robert Hoe* (New York, 1909), 93–95; R. Schilling, *Die Illustrierten Handschriften und Einzelminiaturen des Mittelalters und der Renaissance in Frankfurter Besitz* (Frankfurt am Main, 1929), 132; S. de Ricci and W. J. Wilson, *Census of Medieval and Renaissance Manuscripts in the United States and Canada* (New York, 1937), vol. 2, 1728; P. Wescher, *Jean Fouquet and His Time* (New York, 1947), 82, 84; R. Limousin, *Jean Bourdichon, peintre et enlumineur: son atelier et son école* (Paris, 1954), 67.



125c (fol. 143)

PAINTINGS

ITALIAN



126

126. GIOVANNI LANFRANCO
Italian, 1582–1647
*Madonna and Child with the Infant
Saint John the Baptist*, circa 1630–1632
Oil on canvas, 96.5 x 75.6 cm
(38" x 29¾")
84.PA.683

This is a recently discovered work thought to date from the period of Lanfranco's activity in Rome (1613–1633). Because of its obvious references to Lodovico Carracci (1555–1619) and other Emilian artists who influenced the artist's early style, it was originally dated circa 1615–1620. Its broadness and maturity, however, indicate a date considerably later in Lanfranco's career, perhaps circa 1630–1632, a period during which the Barberini commissioned work from him.

PROVENANCE: Cardinal Carlo Barberini, Rome, circa 1692–1704; Corsini collection, Florence; private collection, Switzerland; [Colnaghi, London and New York, 1980].

BIBLIOGRAPHY: M. A. Lavin, *Seventeenth-Century Barberini Documents and Inventories of Art* (New York, 1975), 440, no. 324; E. Schleier, *Disegni di Giovanni Lanfranco*, ex. cat. (Florence, 1983), 158; C. Whitfield, *Italian, Dutch and Flemish Baroque Paintings*, ex. cat. (Colnaghi, New York, 1984), 38–39, no. 18.



127

127. GUIDO RENI
Italian, 1575–1642
*Virgin and Child with Saint John the
Baptist*, circa 1640
Oil on canvas, 172.7 x 142.2 cm
(68" x 56")
84.PA.122

This important and very well-preserved canvas was completely unknown prior to its discovery in 1984. It was recognized as a late work, probably executed about the same time as a picture in the Longhi collection, Florence, with the same subject in a similar style. The technique is very rapid, and some areas are left in a very sketchy state typical of Reni's late

canvases. The composition is particularly Raphaelesque. Nothing is presently known about the painting's origins, however, nor about the circumstances surrounding its commission.

PROVENANCE: Private collection, Grand Rapids, Michigan, until 1984 (sale, Christie's, New York, January 18, 1984, no. 166); [Agnew's, London, 1984].

BIBLIOGRAPHY: *Christie's Review of the Season* (1984), 21; D. S. Pepper, *Guido Reni: A Complete Catalogue of His Works with an Introductory Text* (Oxford, 1984), 288.



128a



128b

128. FRANCESCO SOLIMENA

Italian, 1657–1747

Venus at the Forge of Vulcan, 1704Oil on canvas, 205.5 x 153 cm (80 7/8" x 60 1/4"). Inscribed: *Anno/1704/FS* [monogram] on the back of the original canvas.

84.PA.64

Tithonus Dazzled by the Crowning of Aurora, 1704

Oil on canvas, 202 x 151.2 cm (79 1/2" x 59 1/2")

84.PA.65

These two large mythological canvases were probably parts of a larger ensemble meant to decorate a gallery, but no other parts of the series have yet been recognized. Inventory numbers (103 and 104) have been found on the front of the paintings, and the year 1704 was discovered to be inscribed on the reverse of the *Venus* when the paintings were relined; these clues may lead us to the original owners. Unfortunately, nothing certain is known about the paintings' provenance prior to their appearance at auction in 1984,

although they are supposed to have belonged to the duchesse de Berry (died 1870), who was Neapolitan by birth, at one time during the nineteenth century. De Dominici mentions a *Venus at the Forge of Vulcan* that was painted as part of a group of at least five pictures for the procurator Canale in Venice, but the same series did not include the pendant with *Tithonus Dazzled*. In any case, the Canale commissions are known to date from 1708. The Museum's canvases, which were certainly major commissions, no doubt belonged to some similar group, perhaps also executed for someone quite distant from Naples.

PROVENANCE: "European noble family" (sale, Christie's, London, April 6, 1984, nos. 63, 64).

BIBLIOGRAPHY: *Christie's Review of the Season* (1984), 25.

FLEMISH



129

129. JAN BRUEGHEL THE ELDER

Flemish, 1568–1625

Landscape with Saint John the Baptist Preaching, 1598Oil on copper, 27 x 37 cm (10 1/2" x 14 1/2"). Inscribed: *Brueghel 1598* at the lower left.

84.PC.71

A stencil on the back of the plate reads, "No 27/[image of a crown]/C.L." The number 1073 is painted in the upper right corner of the back, and the number 483 is

painted in the lower right corner.

The subject of this work has sometimes been identified as the Sermon on the Mount, but because the preacher is dressed only in an animal's skin, it is likely that Saint John was intended. The general composition and many of the individual figures derive from Pieter Brueghel the Elder's version of the same subject, now in Budapest. His son Jan painted at least thirteen versions of the subject himself, and the earlier works, of which the Museum's is one, tend to borrow most from the father's painting. The date had previously been read as 1594, which would have meant that Brueghel had painted the picture in Italy; the new reading signifies that it was painted in Antwerp shortly after the artist's return to the north.

PROVENANCE: Private collection, Vienna, 1935; David Goldman, New York, 1935 (sale, Sotheby's, New York, January 19, 1984, no. 44); [Noortman and Brod, New York, 1984].

BIBLIOGRAPHY: K. Ertz, *Jan Brueghel der Ältere* (Cologne, 1979), 90, 92, 429, 431–432, 566, no. 53, pl. 519.

DUTCH



130

130. HENDRICK TERBRUGGHEN
Dutch, 1588–1629
Bacchante (?) with a Monkey, 1627
Oil on canvas, 102.9 x 90.2 cm
(40½" x 35½"). Inscribed: *H^T
Brugghen fecit 1627* at the right
center.
84.PA.5

The subject of this painting has been identified as a bacchante since the picture

was first recorded in 1889. Except for squeezing grapes into a tazza, however, she lacks the traditional attributes of the followers of Bacchus, especially the wreath of vine leaves. There are some vine leaves, though—as well as a walnut, a pear, and a monkey (attributes of the sense of taste)—on the table in the foreground. The pose seems to be derived from Caravaggio's two paintings of Bacchus which Terbrugghen may have seen in Rome while he was living there.

PROVENANCE: Perhaps the Litta collection, Milan; N. Bianco collection, Turin (sale, Milan, November 23–24, 1889, no. 8); B. Crespi collection, Milan, 1889 until 1914 (sale, Hôtel Drouot, Paris, June 5, 1914, no. 79); private collection, Switzerland, until circa 1967; Poletti collection, Milan, 1967; private collection, Switzerland.

BIBLIOGRAPHY: B. Nicolson, *Hendrick Terbrugghen* (London, 1958), 78, no. A47.



131

131. GERRIT DOU
Dutch, 1613–1675
*Prince Rupert of the Palatinate and a
Tutor as Eli and Samuel*, circa 1631
Oil on canvas, 102.9 x 88.3 cm
(40½" x 34¾")
84.PA.570

This painting is the pendant to the *Prince Charles Louis of the Palatinate and His Tutor Wolrad van Plessen in Historical Dress* by Jan Lievens, dated 1631, which is in the Museum's collection (71.PA.53). Both pictures were recorded as having been in the Craven collection by the late eighteenth century and may have passed directly to the first Earl of Craven from Elizabeth Stuart, Queen of Bohemia.

Christopher Brown has suggested that both were commissioned by Jan Orlers, a Leiden scholar, as gifts for the king and queen of Bohemia, then in residence in Holland.

The elaborate costumes of the sitters in both portraits reflect the influence of Rembrandt but may also allude to historical students and their tutors; each portrait has at times been called *Eli and Samuel*, and the Lievens is now thought to represent Charles Louis and von Plessen as the young Alexander and his tutor Aristotle.

Prince Rupert (1619–1682) was in 1631 the second surviving son of Frederick V, Elector Palatine, and Elizabeth Stuart; his tutor has not been identified.

PROVENANCE: Possibly commissioned circa 1631 by Jan Orlers, Leiden, for presentation to Frederick V, King of Bohemia and Elector Palatine, and his wife, Elizabeth Stuart, Queen of Bohemia; William, Earl of Craven (1606–1697), Combe Abbey, by inheritance from Elizabeth, Queen of Bohemia (died 1662), thence by descent (sale, Sotheby's, London, November 27, 1968, lot 87, bought by [H. Schickman, New York]); Christian Humann, New York, then by inheritance to Edgar Humann, New York, 1982; [H. Schickman, New York, 1984].

BIBLIOGRAPHY: J. G. van Gelder, "Rembrandt and His Circle," *Burlington Magazine* 95 (1953), 37; Chicago Art Institute, *Rembrandt after Three Hundred Years*, ex. cat. (The Art Institute of Chicago, Minneapolis Institute of Art, and the Detroit Institute of Arts, 1969–1970), no. 37; C. Brown, "Jan Lievens in Leiden and London," *Burlington Magazine* 125 (1983), 663–671.



132

132. BARTHOLOMEUS BREENBERGH
Dutch, 1598/1600–died before 1657
Stoning of Saint Stephen, 1632
Oil on panel, 67.9 x 95 cm (26¾" x
37¾"). Inscribed: *B. Breenbergh F. A^o
1632* at the lower left.
84.PB.639

Breenbergh painted the Stoning of Saint Stephen twice, once in 1632 shortly after his return from Italy and again in 1645; the latter painting is now in the Pushkin Museum, Moscow. Both works derive from Adam Elsheimer's rendition of the same subject (National Galleries of Scotland, Edinburgh). The tradition of painting Saint Stephen being martyred amid the ruins of Rome goes back to the early sixteenth century. This tradition was particularly suitable for Breenbergh because his principal interest was the depiction of Roman ruins. Those in the Museum's painting must reflect an actual site, probably through the medium of drawing, but their identity is now lost. As is typical of this phase of Breenbergh's work, the ruins completely dominate the subject itself.

PROVENANCE: J. Nyman collection, Amsterdam (sale, Amsterdam, August 16, 1797, no. 27); Cardinal Fesch, Rome, before 1841 (sale, Rome, March, 1844, no. 29, bought by Therry); General J. C. Delafield, New York, early 1960's, from whom bought by Emile Wolf, New York.

BIBLIOGRAPHY: M. Roethlisberger, *Bartholomeus Breenbergh: The Paintings* (Berlin and New York, 1981), 62, no. 144.



133

133. NIKOLAUS KNÜPFER
Dutch, circa 1603–1655
Solon before Croesus, circa 1650
Oil on panel, 59 x 87.6 cm (23¼" x 34½"). Inscribed: *NKnüpfer f* at the lower left.
84.PB.640

The Old Testament subject of this work was a special favorite with Knüpfer, who painted it at least five times. It was favored by the Dutch generally, because its moral, that humble people were often as happy as kings, corresponded with the national ethic. The subject permitted the artist to contrast the glitter and color of valuable

metal vessels and Croesus' robes with Solon's modest clothing. As is typical of Knüpfer's work, the scene is given a very low viewpoint with Croesus placed at the top of some steps, permitting a dramatic confrontation. In spite of a compositional style that anticipates academic technique, Knüpfer often betrays a sense of humor found in the work of many Dutch artists.

PROVENANCE: [Turin art market, 1928]; Emile Wolf, New York, from 1951.

BIBLIOGRAPHY: J. Kuznetsow, "Nikolaus Knüpfer, 1603–1655," *Oud Holland* 88 (1974), 200, no. 112, fig. 17; A. Blankert et al., *Gods, Saints and Heroes: Dutch Painting in the Age of Rembrandt*, ex. cat. (National Gallery of Art, Washington, D.C.; the Detroit Institute of Arts; and Rijksmuseum, Amsterdam, 1980–1981), no. 82.



134

134. PIETER DE HOOCH
Dutch, 1629–after 1684
A Woman Preparing Bread and Butter for a Boy, 1660–1663
Oil on canvas, 68.3 x 53 cm (26⅞" x 20⅞"). Inscribed: *P. de hooch* at the lower right (on footwarmer).
84.PA.47

The Museum's picture was probably executed in Delft shortly before the artist moved to Amsterdam. In it, a woman is preparing a meal for a young student before he departs, perhaps for the school (*Schale*) across the street. A small top lying on the floor in the center may represent the child's need for discipline, the logic being that both tops and students must be whipped in order to work properly. The boy may be saying grace as he waits.

PROVENANCE: Anonymous Dutch collection (sale, Amsterdam, April 16, 1750, no. 4); Jan Gildemeester Jansz., Amsterdam (sale, Amsterdam, June 11, 1800, no. 74, bought by [Yver]; A. Meynts, Amsterdam (sale, Amsterdam, July 15, 1823, no. 44; bought by Brondgeest, representing Baron J. G. Verstolk van Soelen, The Hague; the latter kept it until 1846; sold to Humphrey St. John Mildmay (died 1853); by descent to Henry Bingham Mildmay, London (sale, Christie's, London, June 24, 1893, no. 30); [Colnaghi and Lawrie, London]; Sir George Drummond, Montreal, by 1907 (sale, June 26, 1919, no. 185); [Knoedler's, New York]; Andrew Mellon, Washington, D.C., before 1927; Baron Thyssen-Bornemisza, Schloss Rohoncz, Hungary, by 1930; by inheritance to his daughter, Baroness Bentinck, Paris, who kept it until 1984; [Edward Speelman, Ltd., London].

BIBLIOGRAPHY: C. Hofstede de Groot and W. R. Valentiner, *A Catalogue Raisonné of the Most Eminent Dutch Painters of the Seventeenth Century* (London, 1907), vol. 1, 479, no. 10; W. R. Valentiner, *Pieter de Hooch*. *Klassiker der Kunst* 35 (Berlin, 1930), 275–276, no. S64; P. Sutton, *Pieter de Hooch* (Oxford and Ithaca, New York, 1980), 51, no. 48.



135

135. CORNELIS BEGA
Dutch, 1631/32–1664
The Alchemist, 1663
Oil on panel, 35.5 x 31.7 cm (14" x 12½"). Inscribed: *A° 1663 C bega* at the lower right (on blue paper).
84.PB.56

Although alchemists had maintained a serious reputation through the sixteenth century, they were often the subject of ridicule during the seventeenth. Bega, who painted practitioners of other quasi-scientific professions as well, apparently saw alchemists as symbolizing the vanity of strictly materialistic pursuits. This attitude is betrayed largely by the clutter in the

room and by the less-than-noble guise of the alchemist himself. It has been suggested that the Museum's panel may be a pendant to *The Astrologer* in the National Gallery, London, which is signed and dated the same year and has the same dimensions. That painting, however, is somewhat more restrained and somber than this one. A very similar version of the composition, but on canvas, is in the Alfred Bader collection, Milwaukee.

PROVENANCE: Duc de La Vallière, Paris (sale, Paris, February 21, 1781, no. 78; bought by Langlier); J. C. W. Sawbridge-Erle-Drax, Olantigh, Wye, Kent (sale, Christie's, London, May 10, 1935, no. 70, bought by Davey); Sir William J. Pope collection, Cambridge, circa 1940; Fisher Scientific Co., Pittsburgh, 1971; [H. Schickman, New York, 1984].

BIBLIOGRAPHY: Philadelphia Museum of Art, *Masters of Seventeenth-Century Dutch Genre Painting*, ex. cat. (Philadelphia, 1984), 133–135, no. 3; M. A. Scott, "Cornelius Bega as Painter and Draughtsman," PhD diss., University of Maryland, 1984, 334, no. 146.



136

136. MEINDERT HOBBEEMA
Dutch, 1638–1709
A Woody Landscape, 1667
Oil on panel, 61 x 85.1 cm (24" x 33½"). Inscribed: *m hobbema/f 1667*
at the lower right corner.
84.PB.43

Most of Hobbema's dated landscapes come from the 1660's. The Museum's painting belongs to a group done in 1667, his most productive period. After 1670 his output seems to have tapered off. Typically for Hobbema, this composition includes a variety of trees, pools of water with cast reflections, cottages, travelers, and a dog. Billowing clouds and soaring birds give the impression of a highly atmospheric and blustery day. The painting was thought by Hofstede de Groot to have had a pendant, formerly in the Adolphe Schloss collection,



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- Paris (Hofstede de Groot, no. 179), with a similar composition; but the connection is not certain. An unsigned and undated version of the Museum's picture is in the Detroit Institute of Arts. It is impossible to determine whether the provenance before 1852 refers to the Detroit or the Getty version.

PROVENANCE: Mrs. Gordon, Rochester, England (sale, Christie's, London, April 2, 1808, no. 94, bought by Merton); Thomas Emmerson, London (sale, Phillips, London, May 1, 1829, no. 170); [Harry Phillips, London, 1835]; Casimir Perrier, Paris (sale, Christie's, London, May 5, 1848, no. 5, bought by Brown); George Field, London, before 1852–until 1893 (sale, Christie's, London, June 10, 1893, no. 24); [Colnaghi, London]; Sir Samuel Montagu, Bt., Southampton, by 1894 (created First Baron Swaythling 1907, died 1911); by inheritance to Sir Stuart Albert Samuel Montagu, Third Baron

Swaythling (sale, Christie's, London, July 12, 1946, no. 24, bought by [Agnew's, London]; private collection, England, until 1984.

BIBLIOGRAPHY: J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*;... (London, 1835) pt. 6, 119, no. 16; C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century* (London, 1912), vol. 4, 410, no. 166; G. Brouhiet, *Meindert Hobbema* (Paris, 1938), 404, no. 204.

FRENCH

137. LAURENT DE LA HIRE
French, 1606–1656
Glaucus and Scylla, circa 1644
Oil on canvas, 146 x 118.1 cm
(57½" x 46½")
84.PA.13

An inscription on the back of the old relining canvas reads, "N° 2 du Cat."

This work was painted as a design for a tapestry woven before 1662 in the Comans workshop in Paris. Other La Hire designs for the series representing the Loves of the Gods, such as *Diana and Her Nymphs*, in the Museum's collection (71.PA.41), are dated 1644. Numerous tapestries were woven from these designs, including one set inventoried with Louis XIV's furnishings in 1673. The subject is taken from Ovid's *Metamorphoses*, Book 13.

PROVENANCE: Joseph Bonaparte, Paris and Bordentown, New Jersey (sale, Bordentown, September 18, 1845, lot 126); [Goodyear's, Baltimore, 1947]; private collection, Virginia; [Didier Aaron, New York, until 1983].

BIBLIOGRAPHY: M. Benisovich, "Sales of French Collections of Paintings in the United States during the First Half of the Nineteenth Century," *Art Quarterly* 19 (1956), 296; E. A. Standen, "Mythological Scenes: A Tapestry Series after Laurent de la Hire," *Bulletin of the Museum of Fine Arts, Houston*, n.s. 4 (1973), 16; P. Rosenberg, "France in the Golden Age: A Postscript," *Metropolitan Museum Journal* 17 (1984), 41.



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138. CHARLES LE BRUN
French, 1619–1690
The Martyrdom of Saint Andrew,
circa 1647
Oil on canvas, 98.4 x 80 cm
(38¾" x 31½")
84.PA.669

This highly finished oil study is probably the *modello* for Le Brun's "grand Mai" of 1647, an altarpiece commissioned by the Goldsmiths' Guild for installation in

Notre-Dame de Paris. It differs from the finished composition in several details—the nudity of the saint, the prominence of the cross, and the pose of the soldier on the right. The work also served as the model for engravings by Étienne Picart (1632–1721) and Tardieu, which had been long believed to represent the altarpiece itself.

PROVENANCE: Possibly Robert, Second Earl of Sunderland (1641–1702); the Honorable John Spencer (1708–1746), London, thence by descent to the Eighth Earl Spencer, Althorp, Northamptonshire; [Wildenstein and Co., New York, from 1979].

BIBLIOGRAPHY: P.-M. Auzas, "Précisions nouvelles sur les 'Mays' de Notre-Dame de Paris," *Bulletin de la Société de l'Histoire de l'Art Français* (1953), 41–42; J. Thuillier, *Charles Le Brun, 1619–1690: Peintre et dessinateur*, ex. cat. (Musée du Château, Versailles, July–October 1963), 24–25, no. 10; K. Garlick, "A Catalogue of Pictures at Althorp," *Walpole Society* 44 (1974–1976), xiii, 48.



139a



139b

139. JEAN-FRANÇOIS DE TROY
French, 1679–1752
Diana and Her Nymphs Bathing,
circa 1720
Pan and Syrinx, circa 1720
Oil on canvas, 74.3 x 92 cm
(29¼" x 36⅞")
84.PA.44–45

Both subjects are taken from Ovid's *Metamorphoses*, Books 1 (*Pan and Syrinx*) and 3 (*Diana and Her Nymphs Bathing*). De Troy repeated them frequently as a pair—the *Pan and Syrinx* in the Cleveland Museum of Art once had a "Bathers" pendant—or with other pendants with Ovidian themes.

An article by Jean-Luc Bordeaux on paintings by de Troy in the Museum's collection is scheduled for publication in this *Journal* in 1986.

PROVENANCE: Gustave Mühlbacher, Paris (sale [Paul Chevallier, commissaire-priseur], Galerie Georges Petit, Paris, May 15, 1899, lots 38, 39); sale [Delorme, commissaire-priseur], Hôtel Drouot, Paris, June 15, 1983, lots 9, 10; [Pardo Gallery, Paris].

140. JEAN-FRANÇOIS DE TROY
French, 1679–1752
La Toilette pour le Bal, 1735
Oil on canvas, 81.8 x 65 cm (32¾" x 25⅞"). Signed: *De Troy 1735* at the lower right.
84.PA.668

Although commissioned by Chauvelin in 1735, this painting and its pendant, *Le Retour du Bal* (lost, but recorded in an engraving), seem to have been left behind in Paris after his dismissal from office and exile in 1737. De Troy exhibited them at the Salon of 1737. They were engraved by Jacques-Firmin Beauvarlet (1731–1797) later in the century.

An article by Jean-Luc Bordeaux on paintings by de Troy in the Museum's collection is scheduled for publication in this *Journal* in 1986.

PROVENANCE: Commissioned by Germain-Louis de Chauvelin, Secretary of State, 1735; anonymous wine merchant, rue des Tournelles, Paris, 1755; M. Prousteau, Paris (sale, rue des Tournelles, Paris, June 5, 1769, lot 46); private collection, Shropshire, 1948; [Wildenstein and Co., New York].

BIBLIOGRAPHY: Le Chevalier de Valory, "Jean-François de Troy," ed. L. Dussieux, in *Mémoires inédites sur la vie et les ouvrages des membres de l'Académie Royale* 2 (1854), 276–277; G. Brière, "Jean-François de Troy, peintre de la société élégante: Nouveaux renseignements sur l'oeuvre de l'artiste," *Bulletin de la Société de l'Histoire de l'Art Français* (1931), 165; F. J. B. Watson, "A Note on Some Missing Works by de Troy," *Burlington Magazine* 92 (1950), 50.



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141. JEAN-BAPTISTE PERRONNEAU
French, 1715–1783
Portrait of a Man, 1747
Portrait of a Woman, 1747 or 1748
Oil on canvas, each 65.1 x 53.3 cm
(25 $\frac{5}{8}$ " x 21"). Signed: Perronneau / 1747
(*Portrait of a Man*); Perronneau / 174[7
or 8] (*Portrait of a Woman*), each at
the right center.
84.PA.664–665

The names of the sitters are unknown, but they may have lived in Orléans, where their portraits appeared at a sale in 1984.

In 1747 Perronneau exhibited a portrait of a Madame de Villeneuve of Orléans with her hands in a muff, painted in oil on canvas. He also knew her husband well enough to send him greetings in a letter to a mutual friend (L. Vaillat and P. R. de Limay, *J.-B. Perronneau (1715–1783), sa vie et son oeuvre*. Bibliothèque de l'Art du XVIIIe siècle [2nd ed., Paris and Brussels, 1923], 18, 19, 167, 211). It has been suggested that the Museum's *Portrait of a Woman* is the one exhibited in the Salon. It seems unlikely, however, that even a hasty cataloguer would have mistaken the distinguished cat which appears in the picture for a fur muff. The abraded last numeral of the date on the *Portrait of a Woman* clouds the issue further.

PROVENANCE: Private collection, Orléans; sale, Galerie des Ventes d'Orléans, March 15, 1984, lots 110, 111; [Stair Sainty Fine Arts, New York].



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141b



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142. GABRIEL DE SAINT-AUBIN
French, 1724–1780
Le Bal Champêtre, circa 1760–1762
Oil on canvas mounted on panel, 51 x
64.5 cm (20 $\frac{1}{8}$ " x 25 $\frac{3}{8}$ ")
84.PA.12

PROVENANCE: [Galerie Cailleux, Paris, 1960]; private collection, Paris; [Didier Aaron, Paris, by 1983].

BIBLIOGRAPHY: J. Cailleux, "An Unpublished Painting by Saint-Aubin: 'Le Bal champêtre,'" *Burlington Magazine* 102 (1960), suppl. 1–4; A. Ananoff, "Oeuvres inédites de Gabriel de Saint-Aubin," *Bulletin de la Société de l'Histoire de l'Art Français* (Paris, 1965), 115–117; H. Aaron and A. Salz, *French Paintings of the Eighteenth Century*, ex. cat. (Didier Aaron, New York, 1983), no. 18.



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143. PIERRE-PAUL PRUD'HON
French, 1758–1823
Justice and Divine Vengeance Pursuing Crime, circa 1805–1808
Oil on canvas, 32.6 x 40.9 cm
(12 $\frac{7}{8}$ " x 16 $\frac{1}{8}$ ")
84.PA.717

Of three known oil sketches of the subject, this one is closest to the final composition (1808, Musée du Louvre), commissioned in 1805 by Nicolas Frochot to hang in the Salle des Assises of the Palais de Justice, Paris. The subject is taken from Horace

(*Odes* III.2.31–32), "Raro antecedentem scelestum deseruit pede Poena claudo." (Retribution rarely fails to pursue the evil man.)

A label affixed to the stretcher bears the following inscription: Cette esquisse de Prud'hon a été leguée à M^r Couvreur receveur des finances à Langres H^{te}M [Haute Marne] par M^r Frochot, ancien Prefet de Paris qui le tenait de l'auteur lui-même: En 1810 elle a été estimée 2000 f par le directeur du Musée du Louvre qui l'eût acquise pour ce Prix. Mai 1858 V^{ve} Couvreur.

PROVENANCE: Gift of the artist to Nicolas Frochot, Paris, circa 1805–1808; by bequest to M. Couvreur, Langres, 1828, thence by descent; sale, Sotheby's, Monaco, March 5, 1984, lot 1106; [Hazlitt, Gooden and Fox, London].

BIBLIOGRAPHY: C. Clément, "Prud'hon sa vie ses oeuvres et sa correspondance, IV (1803 à 1811)," *Gazette des Beaux-Arts* 2nd ser., vol. 3 (1870), 347, n. 1; E. de Goncourt, *Catalogue raisonné de l'oeuvre peint, dessiné, et gravé de P. P. Prud'hon* (1876; reprint, Amsterdam, 1971), 166; J. Guiffrey, *L'oeuvre de Pierre-Paul Prud'hon*, Archives de l'art français, n.s. 13 (1924), 134.



144

144. JEAN-BAPTISTE-CAMILLE COROT
French, 1796–1875
Italian Landscape, 1839
Oil on canvas, 63.5 x 101.4 cm
(25" x 39 $\frac{7}{8}$ "). Signed: C[o]rot. [18]39
in the lower left corner.
84.PA.78

It is possible that this picture, rather than the *Site in Italy with the Church at Ariccia* (Robaut, no. 371; Norton Simon Museum, Pasadena), was exhibited at the Salon of 1839 as the pendant to *Landscape with Lake and Boatman* (84.PA.79). In this landscape's favor are its dimensions—nearly identical to those of *Landscape with Lake and Boatman*—and its theme and composition, which complement the evening view. The duc d'Orléans bought the picture called *Site d'Italie* while it was still on display at the Salon (no. 403); the critic Théophile

Gautier's review of this picture when it was exhibited at Bordeaux in 1852 mentions a temple in the background, found in the present painting but not in the *Site in Italy with the Church at Ariccia*.

Like many of Corot's Italian scenes, this one seems to have been composed from studies made at different sites: *Lago di Piediluco* (oil sketch, circa 1825, Ashmolean Museum, Oxford) and *Le Pont de Narni* (pencil and crayon on paper, circa 1826, National Gallery of Canada, Ottawa). The view of the temple is repeated in *Villa Bella* (circa 1845, Robaut, no. 634).

PROVENANCE: Purchased from the artist by Ferdinand-Philippe, duc d'Orléans (died 1842), 1839, thence by descent to Hélène de Mecklenbourg, duchesse d'Orléans (sale [Bonnefons de Lavialle, commissaire-priseur], rue des Jeuneurs, Paris, January 18, 1853, lot 12, bought by St. Agnan Boucher); St. Agnan Boucher (died 1893), Paris, thence by descent to Maurice and Roger Périac; [Galerie Bernheim Jeune, Paris, 1909]; Julien Bessoneau, Angers, by 1914–circa 1954; [Galerie Yannick Bideau, Paris, 1983].

BIBLIOGRAPHY: T. Gautier [review of the exhibition of the Société des Amis des Arts de Bordeaux], *La Presse* (January 15, 1853).



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145. JEAN-BAPTISTE-CAMILLE COROT
French, 1796–1875
Landscape with Lake and Boatman, 1839
Oil on canvas, 62.5 x 102.2 cm
(24 $\frac{5}{8}$ " x 40 $\frac{1}{2}$ "). Signed: Corot.
1839 in the lower left corner.
84.PA.79

Exhibited at the Salon of 1839, *Landscape with Lake and Boatman* evoked a poetic response from Gautier:

Mais voici que le soir du haut des monts descend.

L'ombre devient plus grise et va s'élargissant;

Le ciel vert a des tons de citron et d'orange,

Le couchant s'amincit et va plier sa

frange,
Le cigale se tait et l'on n'entend de
bruit,
Que le soupir de l'eau qui se divise et
fuit.
Sur le monde assoupi les heures
taciturnes
Tordent leurs cheveux bruns moillés de
pleurs nocturnes.
A peine reste-t-il assez de jour pour
voir,
Corot, ton nom modest écrit dans un
coin noir.
(*La Presse*, April 1839)

PROVENANCE: Moise Millaud, Paris (sale [Charles Vignales, commissaire-priseur], rue Saint-Georges no. 51, Paris, March 27, 1872, lot 1); sale, Paris, May 8, 1875; Laurent-Richard, Paris (sale [Ch. Pillet, commissaire-priseur], Hôtel Drouot, Paris, May 23, 1878, lot 5); Vernon, 1878; Moreau-Chaslon, Paris (sale [Paul Chevallier, commissaire-priseur], Hôtel Drouot, February 6, 1882, lot 13); comte Doria, Paris; thence by descent.

BIBLIOGRAPHY: A. Robaut, *L'oeuvre de Corot* (Paris, 1905), vol. 2, no. 372, 136–137.



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146. GUSTAVE MOREAU
French, 1827–1898
Dejanira (Autumn), 1872
Oil on panel, 55.1 x 45.4 cm
(21¹¹/₁₆" x 17⁷/₈"). Signed: *Gustave Moreau* at the lower left. Inscribed:—*Déjanire—à Monsieur Lepel-Cointet—Gustave Moreau*—on the back of the panel.
84.PB.682

Examination of the back with the infrared vidicom reveals a faded elliptical stamp: Vieille/M^d de Couleurs/Rentoiler et Restaurer des Tableaux/Rue Bréda 30,

Paris and an inscription: M. Moreau rue de Laroche-foucault 14.

The story of Nessus and Dejanira is taken from Ovid's *Metamorphoses*, Book 9, but Moreau broadens its significance in this painting. He wrote to Lepel-Cointet, "I have tried to render the harmony that may exist between the work of nature at a certain time of the year and certain phases of human life. The centaur seeks to embrace this white and graceful form, which is about to escape him. It is a last gleam, a last smile of nature and life. Winter threatens. Night is coming on. It is autumn." (Matthieu, 116) Moreau at one time intended to add three more compositions to complete a cycle of the seasons.

Sixty-three drawings of the subject are preserved in the Musée Gustave Moreau, Paris, as is a wax model of the main figures dated circa 1874. The painting may have inspired the sonnet "Nessus" by José-Maria de Hérédia, a symbolist poet in Moreau's circle of friends (*Les Trophées*, Paris, 1893).

PROVENANCE: Gift from the artist to M. Lepel-Cointet, Paris (sale [Charles Pillet and De Cagny, commissaires-priseurs], Hôtel Drouot, Paris, June 10, 1881, lot 30); [Salomon?] Hayem; Jules Beer, Paris (sale [F. Lair-Dubreuil and Henri Baudoin, commissaires-priseurs], Galerie Georges Petit, Paris, May 29, 1913, lot 18); [Durand Ruel, Paris]; Edmond de Rothschild, Pregny, Switzerland; [Colnaghi, New York, from 1980].

BIBLIOGRAPHY: P.-L. Matthieu, *Gustave Moreau* (Oxford, 1976), 116, 118, 137, 189.



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147. HENRI DE TOULOUSE-LAUTREC
French, 1864–1901
La Toilette: Le Repos du Modèle, 1896
Tempera or casein with oil on cardboard, 65.5 x 49.2 cm (25⁷/₈" x 19³/₈"). Signed: *HTLautrec* [HTL in monogram] at the upper right.
84.PC.39

PROVENANCE: Gaston Bernheim de Villers, Paris; Baron Charles Emmanuel Janssen, Brussels, by 1955; sale, Sotheby's, London, March 31, 1982, lot 103; private collection, U.S.A.; [Acquavella Galleries, New York].

BIBLIOGRAPHY: F. Jourdain and J. Adhémar, *Toulouse-Lautrec* (Paris, 1955), 125; M. G. Dortu, *Toulouse-Lautrec et son oeuvre* (New York, 1971), vol. 3, 376.

AUSTRIAN

148. FRANZ ANTON MAULBERTSCH
Austrian, 1724–1796
Allegory of the Union of the Houses of Hapsburg and Lorraine, circa 1775
Oil on canvas, elliptical, 107 x 163 cm
(42¹/₈" x 64¹/₈")
84.PA.75



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The painting is the final *modello* for the central fresco of the Riesensaal of the Hofburg, Innsbruck, commissioned in 1775 and completed in 1776. It was submitted to and approved by Empress Maria Theresa prior to the execution of the ceiling itself. The iconography celebrates two marriages between the families of Hapsburg and Lorraine: Maria Theresa's union with Frans Stephen of Lorraine in 1736, and the marriage of his grandfather Charles IV of Lorraine with Elenore Theresia, stepsister of the empress' grandfather Leopold I. The latter couple is portrayed on the two medallions carried aloft by geniuses. In the triumphal chariot, female figures representing the archducal houses of Hapsburg and Lorraine clasp hands. The *modello* is sprinkled with numerals tied to an explanation of the allegorical program drawn up by Baron Sperges for the empress.

PROVENANCE: Vienna art market; [Theodor Langer, Vienna, 1960]; [Luigi Ronzoni, Vienna, 1984].

BIBLIOGRAPHY: K. Garas, *Franz Anton Maulbertsch, 1724–1796* (Graz, 1960), 222; F. M. Haberditzl, *Franz Anton Maulbertsch* (Vienna, 1977), 381, fig. 10.

SWISS



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149. JEAN-ETIENNE LIOTARD
Swiss, 1702–1789
Still Life: Tea Set, circa 1783
Oil on canvas mounted on board,
37.5 x 51.4 cm (14¾" x 20¼")
84.PA.57

The porcelain has been identified as Chinese export decorated in the Mandarin or Image pattern; the tray is of tole (painted tin).

PROVENANCE: Private collection, the Netherlands, 1933; F. B. Gutmann, Bloemendaal, the Netherlands, 1938; David



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Weil, Paris, 1939; Chichio Haller, Zürich; Firmenich, Geneva; Ann Dunand, Geneva.

BIBLIOGRAPHY: N. S. Trivas, unpublished manuscript, catalogue raisonné (Geneva, Musée d'Art et d'Histoire), no. 312; D. F. Lunsingh Scheurleer, *Chinese Export Porcelain: Chine de Commande* (New York, Toronto, and London, 1974), 103; R. Loche and M. Roethlisberger, *L'opera completa di Liotard* (Milan, 1978), 120–121; L. Lippincott, "Liotard's 'China Painting,'" *GettyMusJ* 13 (1985), 121–130.

NORWEGIAN

150. EDVARD MUNCH
Norwegian, 1863–1944
Starry Night, circa 1893
Oil on canvas, 135.2 x 140 cm
(53¼" x 55½"). Signed: *EMunch* at the lower left.
84.PA.681

The painting represents the coastline at Åsgårdstrand, where Munch summered from the 1880's on. Blue, Munch's mystical color, dominates the landscape which Arne Eggum has described as "full of premonitions" (*Symbols & Images*, no. 32). The white fence, red house, and linden tree appear in several other views of the area.

The shadow on the fence may be cast by a pair of lovers standing in front of the picture plane; their heads are included in the foreground of Munch's lithographic version of the composition *Attraction I* (circa 1896).

By 1894 the composition had been incorporated into the group of pictures that would become the *Frieze of Life*, and it was exhibited in the more or less definitive showing of the *Frieze* at the Fifth Berlin Secession Exhibition in 1902.

A second version, usually dated circa 1895–1897, is in the Von der Heydt-Museum der Stadt, Wuppertal.

PROVENANCE: Possibly purchased from the artist circa 1905 by Fridtjof Nansen (died 1930); purchased from Nansen by Johan Henrik Andresen, Oslo, thence by descent.

BIBLIOGRAPHY: S. W. and J. H. Langaard, *Edvard Munch*, ex. cat. (Solomon R. Guggenheim Museum, New York, 1965–1966), no. 21; *Das Von der Heydt Museum in Wuppertal* (Bocklinghausen, 1977), 154–155; National Gallery, Washington, D.C., *Edvard Munch: Symbols & Images*, ex. cat. (Washington, D.C., 1978), 42–43, 101, 102, 108, 251, no. 32.

PHOTOGRAPHS

In mid-1984 the Getty Museum was fortunate to acquire several important European and American private collections of nineteenth- and twentieth-century photographs. Among the collections acquired in their entirety were those of Samuel Wagstaff, Jr., Arnold Crane, Bruno Bischofberger, and Volker Kahmen/George Heusch. More than forty thousand works—including many of the best-known photographic images ever produced—make the collection of the newly formed Department of Photographs one of the strongest and most significant in the world.

Photographs from the early 1840's are a particular strength of the department. The collection is virtually unique in its ability to document the simultaneous development of photography in France and England; it contains major holdings of works by William Henry Fox Talbot, David Octavius Hill and Robert Adamson, Hippolyte Bayard, and Sir John Herschel, as well as an important group of daguerreotypes. It also has the finest group of photographs by Nadar outside France; the largest public holding of August Sander's photographs; an extensive, representative selection of works by Moholy-Nagy and Man Ray; a survey of work by major pre-World War II German photographers, including the most thorough representation of photographs made in the Dessau and Weimar periods of the Bauhaus; a comprehensive group of twentieth-century Czech experimental photographs; and numerous works from the Photo-Secession and Pictorialist periods.

The extremely high quality and sheer numbers of photographic images forming the Getty collection testify to the dedication and unique vision of the first modern collectors. As recently as the early 1950's, only a few of the greatest masters of the photographic medium were represented in museum collections. As a result, the collector often had to assume the role of archivist in addition to that of connoisseur. Some collectors have appreciated photography primarily for its ability uniquely to reflect a particular time and set of circumstances; others have viewed it as another step in centuries of experimentation by artists attempting to capture and represent the visual world. Frequently, however, the two perspectives seem to have merged, and photographs once collected for their documentary interest are now often considered works of art.

Perhaps the most important modern collector of photographs, the Parisian André Jammes, began collecting in 1951, spurred by his interest in French history. His research and collecting led to the rediscovery and preservation of what remained of the studios of Blanquart-Evrard, Charles Nègre, and Nadar. Despite his historical focus, however,

Jammes views photography as an art form. Writing on his collecting interest in a 1977 Art Institute of Chicago exhibition catalogue dedicated to his collection, he commented:

A collection is often the result of the activity of the one who has realized that a certain form of artistic creation might fall into oblivion unless he, personally, were to save it from perishing. Thus, an accumulation of objects is both rescue and creation. The endangered work of art is temporarily honored and magnified, and passes to posterity favorably situated to defy time.

Both Arnold Crane and Samuel Wagstaff, whose photographs now form part of the Getty collection, were inspired by Jammes' example, although their own concerns and styles varied from his considerably. Arnold Crane began by gathering books illustrated with photographs. Although much more eclectic in his collecting habits, he shared Jammes' passion for photography and urge to assemble images that had never been gathered in one place. Perhaps his greatest achievement is having seen the importance and collected the works of certain twentieth-century masters, notably Man Ray, Moholy-Nagy, and Walker Evans.

Samuel Wagstaff, Jr., whose greatest acquisitions were of nineteenth-century work, first met Jammes in 1973, soon after acquiring his first photographs. A collector and curator of contemporary art, Wagstaff credits the sensitivity of Richard Offner, his professor of Renaissance art at New York University's Institute of Fine Arts, with instilling in him a belief in the beauty of photographs. Quoted in a March 1985 *New York Times Magazine* article, he recalled especially the moment he realized that a photograph could be a work of art: "Offner showed us 1920's platinum prints of some paintings, pointing out the continuity of value and tone...I thought I was studying Italian painting, but subliminally I was studying how to look at photographs."

While it is not possible to discuss here every collector whose resources helped form the Getty's new department, it is important to stress that these individuals shared the same passion for the photograph that motivates the collector of paintings, drawings, or manuscripts. Besides their love for the medium, they have been conscious of their role in gathering and preserving important photographs for the study and appreciation of future generations. We will continue this tradition of care, study, and preservation.

We will help the collection grow principally by adding to its existing strengths. Gaps will be closed selectively; no attempt will be made to represent every style or period with objects of equal quantity or quality.

Note: Listed here are the photographers represented by individual photographs in the Museum's collection. Daguerreotypes, card-photographs, albums, and photo-graphically illustrated books are not included; once such works have been catalogued the roster will grow considerably, as will the numbers of photographs by makers such as Atkins, Bayard, Brewster, Cameron, Emerson, and Watkins with groups of work in books and albums. Each photographer's name is followed here by his or her nationality, birth and death dates (or years flourished), and by the number of photographs in the collection. This list is based on information available to the Department of Photographs as of December 31, 1984.

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(German, 20th century), 1
- BEHLES, EDMONDO
(Italian, b. Germany, 1841–1921), 1
- BELL, WILLIAM ABRAHAM
(British, 1830–1910), 24
- BELL, WILLIAM C.
(American, 1866–1944), 18
- BELLMER, HANS
(French, b. Poland, 1902–1975), 30
- BEMIS, SAMUEL
(American, 1789–1881), 3
- BENNETT, HENRY HAMILTON
(Canadian, 1843–1908), 3
- BENSON, RICHARD
(American, b. 1943), 1
- BENTLEY
(b. 1865), 1
- BEN-YUSUF, ZAIDA
(American, 1896–1915), 2
- BERNARD, J.
(French, 19th century), 1
- BERTHAUD, M.
(French, 19th century), 1
- BERTHIER, PAUL-MARCELLIN
(French, 1822–1912), 3
- BERTSCH, ADOLPHE AND ARNAUD
(French, d. 1871), 12
- BIERSTADT, EDWARD AND CHARLES
(American, b. Germany: Edward, 1824–1907; Charles, 1819–1903), 1
- BINGHAM, ROBERT J.
(d. 1870, active Paris), 66
- BISCHOF AND SPENCER
(b. Switzerland, active Peru 19th century), 1
- BISSON FRERES
(French: August–Rosalie, 1826–1900; Louis–Auguste, 1814–1876), 191
- BIZEK, KAREL
(European, 20th century), 1
- BLACK, JAMES WALLACE
(American, 1825–1896), 14
- BLAISE, GABRIEL
(French, active 1870's), 1
- BLANQUART-EVRARD, LOUIS-DESIRE
(French, 1802–1872), 125
- BLIGHT, RICHARD
(American contemporary), 2
- BLOSSFELDT, KARL
(German, 1865–1932), 12
- BLOT, JULIEN
(French, active 1850's), 1
- BLOWERS, JOHN
(British, active 1850's), 4
- BLUMENFELD, ERWIN
(American, b. Germany, 1897–1962), 14
- BODINE, AUBRY
(American, 1906–1970), 1
- BODMER, C.
(French, active 1860–1890), 1
- BOGARDUS, ABRAHAM
(American, 1822–1908), 1
- BOISSONAS, FREDERICK
(Swiss, 1858–1947), 9
- BONAPARTE, PRINCE ROLAND
NAPOLEON
(French, 1858–1924), 100
- BONFILS, FELIX
(French, 1829–1885), 109
- BOUBAT, EDOUARD
(French, b. 1923), 1
- BOUELL, CH. VON
(Swiss, 19th century), 10
- BOUGHTON, ALICE
(American, 1865–1943), 11
- BOURNE, SAMUEL
(British, 1834–1912, active India), 10
- BOUSSENOT, TONY
(French, active 1860's), 5
- BOYCE, G. P.
(British, active 1860's), 2
- BOYSEN, J. T.
(American, active circa 1900), 8
- BRADFORD, WILLIAM
(American, 1823–1892), 2
- BRADLEY AND RULOFSON
(American, active San Francisco circa 1871), 1
- BRADY, MATTHEW
(American, 1823–1896), 47
- BRAGAGLIA, ANTON GIULIO
(Italian, 1889–1963), 20
- BRANCUSI, CONSTANTIN
(French, b. Roumania, 1876–1957), 1
- BRANDT, BILL
(British, 1904–1983), 9
- BRANDT, MARIANNE
(German, 1893–1984), 1
- BRAQUEHAIS, B.
(French, active circa 1854–1875), 9
- BRASSAI (Gyula Halasz)
(Romanian, 1899–1984), 24
- BRAUN, ADOLPHE
(French, 1811–1877), 156
- BRAVO, MANUEL ALVAREZ
(Mexican, b. 1902), 16
- BREITWISH
(American, active circa 1910), 1
- BRETON, ANDRE
(French, active 1840's), 2
- BREWSTER, CAPT. HENRY
(British, active 1840's), 17
- BRIDGES, REVEREND GEORGE AND
JONES, CALVERT RICHARD
(British, active mid-19th century: Jones, 1804–1877), 2
- BRIGMAN, ANNE W.
(American, 1869–1950), 1
- BROGI, GIACOMO
(Italian, 1822–1889), 20
- BROOKS, ELLEN
(American, b. 1940), 7
- BROTHERS, A.
(British, active 1850's), 4
- BROWNE, J. C.
(American, active Philadelphia 19th century), 32
- BROWNING, BENJAMIN
(British, 19th century), 4
- BRUGIERE, FRANCIS
(American, 1879–1945), 72
- BRUSA, GIOVANNI BATTISTA
(Italian, active 1860's), 7
- BUCK, KEN ROBERT
(American contemporary), 1
- BUCKLAND, DAVID
(British contemporary), 1
- BUCKLE, SAMUEL
(British, active mid-19th century), 1
- BUEHRMANN, ELIZABETH
(American, active 1910–1920), 2
- BULLOCK, JOHN G.
(American, 1854–1939), 10

- BULLOCK, WYNN
(American, 1902–1975), 1
- BURCHARD, JERRY
(American, b. 1931), 6
- BURKE, JOHN
(British, active 1860's), 1
- BURROWS, ROBERT
(British, active 1850's), 2
- BUTTERFIELD, D. W.
(active New Hampshire 1880's), 1
- BUTTERFIELD, E. M.
(American, 19th century), 1
- BYON
(American, active circa 1900), 1
- CAITHNESS, EARL OF (James Sinclair),
AND MR. BEMBRIDGE
(British: Sinclair, 1821–1881), 21
- CALAVAS, A.
(active Paris circa 1870), 14
- CALDISI AND MONTECCHI
(b. Italy, active London 1850's), 1
- CALLAHAN, HARRY
(American, b. 1912), 2
- CAMERON, JULIA MARGARET
(British, b. India, 1815–1879), 105
- CAMMAS, HENRY
(active Egypt 1860's), 29
- CAMMITZER, LUIS
(contemporary, active Germany and
America), 1
- CANEVA, GIACOMO
(Italian, active Rome 1850's), 5
- CARJAT, ETIENNE
(French, 1828–1906), 5
- CARPENTER, WILLIAM BENJAMIN
(1813–1885), 1
- CARRICK, WILLIAM
(British, 1827–1878), 7
- CARROLL, LEWIS
(Charles Lutwidge Dodgson)
(British, 1832–1898), 10
- CARTER, SIDNEY
(Canadian, active 1897–1933), 1
- CARTIER-BRESSON, HENRI
(French, b. 1908), 62
- CASTAGNERI, MARIO
(Italian, 1892–1940), 3
- CECIL, HUGH
(British, 20th century), 1
- CHAMPLOUIS, BARON VICTOR
NAU DE
(French, active Syria and Algeria
1860's), 1
- CHARNAUX, F.
(active Geneva 1880's), 4
- CHARNAY, CLAUDE-JOSEPH-DESIRE
(French, 1828–1915), 7
- CHATENAY
(active circa 1900), 2
- CHERNEWSKI, ANITA
(American contemporary), 4
- CHILD, THOMAS
(active 1871–1889), 9
- CHOCHOLA, VACLAV
(Czech, b. 1923), 7
- CITROEN, PAUL
(Dutch, b. Germany 1898), 1
- CIVIALE, AIME
(French, 1821–1893), 299
- CIVIS, EURO (Livio Tanzi)
(Italian, 1901–1978), 1
- CLARK, LARRY
(American, b. 1943), 7
- CLAUDET, ANTOINE-FRANÇOIS-JEAN
(French, 1797–1867), 7
- CLESINGER
(French, active 1860–1870's), 1
- CLIFFORD, CHARLES
(British, d. 1863, active Spain), 90
- CLIFFORD, D. A.
(American, active New England 19th
century), 2
- CLOUGH, CHARLES
(American contemporary), 1
- COBURN, ALVIN LANGDON
(British, b. U.S., 1882–1966), 36
- COLLARD
(French, before 1840–after 1887,
active 1860's–1870's), 139
- COLLEMANT, PAUL
(French, active early 20th century), 25
- COLLIAU, E.
(French, active 1850's–1860's), 2
- COLLIER, J.
(American, 1836–1910, active
Denver), 1
- COLLIN
(French, active 19th century), 1
- COLLINS, JACK
(American, active Paris circa
1914–1918), 1
- COLLS, LEBBEN
(British, active 1860's), 1
- COLQUHOUN, CHARLES FERGUS
(American contemporary), 1
- CONSTANT, EUGENE
(b. France, active Italy circa 1880), 2
- CONSTANTIN, D.
(active Athens circa 1860), 16
- COOK, ALLEN DREW
(American, active London early 20th
century), 1
- COONLEY, J. F.
(active circa 1880), 1
- COOPER, A. C.
(British, 20th century), 2
- COOPER, THOMAS
(British, b. 1946), 2
- COURTEOUX
(French, active circa 1900), 7
- CRAMER, KONRAD
(American, b. Germany,
1888–1963), 61
- CRANE, BARBARA BACHMANN
(American, b. 1928), 3
- CRAWFORD, RALSTON
(Canadian, 1906–1978), 153
- CRAY, DR.
(German, 20th century), 3
- CREMER, JAMES (AND CO.)
(British, 1821–1893), 1
- CREMIERE, LEON
(French, active 1850–1870), 1
- CRESPON, A.
(French, active 1860's), 1
- CROCE
(Italian, 20th century), 1
- CUCCIONI, TOMASO
(Italian, d. 1864), 79
- CUNDALL AND HOWLETT
(British: Cundall, Joseph, 1818–1895;
Howlett, Robert, 1831–1858), 1
- CUNNINGHAM, IMOGEN
(American, 1883–1976), 3
- CURRY, FRANCIS
(active 1860's), 7
- CURTIS, EDWARD SHERIFF
(American, 1868–1952), 96
- CUVELIER, EUGENE
(French, d. 1900), 4
- D'ALBISSOLA, TULLIO
(Tullio Spartaco Mazzotti)
(Italian, 1899–1971), 5

- D'ALESSANDRI, PAOLO FRANCESCO
(Italian, active 1870's), 1
- DAGUERRE, LOUIS-JACQUES-MANDE
(French, 1787–1851), 2
- DAHL-WOLFE, LOUISE
(American, b. 1895), 14
- DASSONVILLE, WILLIAM EDWARD
(American, 1879–1957), 2
- DAVANNE, LOUIS-ALPHONSE
(French, 1824–1912), 17
- DAVIDSON, ISSAC G.
(American, 1845–1922), 3
- DAVIES, GEORGE CHRISTOPHER
(British, 1842–1922), 5
- DAVIS, LYNN
(American contemporary), 1
- DAY, FREDERICK HOLLAND
(American, 1864–1933), 5
- DEBRAY, W.
(French, 19th century), 2
- DEGAS, EDGAR
(French, 1834–1917), 3
- DE GASTON
(American, active 1900–1920), 2
- DE GRISY, E.
(French, active 1860's), 7
- DELAMOTTE, PHILIP HENRY
(British, 1821–1889), 12
- DE LA RUE, WARREN
(British, active 1850's), 3
- DELIE, HIPPOLYTE AND BECHARD
(French, active Cairo 1870's), 52
- DELLENBAUGH, FREDERICK
(American, 19th century), 1
- DELMAET AND DURANDELLE
(French, active Paris 1860's–1880's), 2
- DELTON, JEAN
(French, before 1820–after 1896), 2
- DEMACHY, ROBERT
(French, 1859–1937), 7
- DEMEYER, BARON ADOLPH
(American, b. France, 1868–1949), 30
- DERDLAND, H.
(French, 19th century), 1
- DE ROCHE, MATHIEU AND HEYLAND
(b. France, active Italy 19th century), 2
- DEVERIA, THEODULE
(French, 1831–1871), 68
- DIAMOND, HARRY
(British contemporary), 2
- DIAMOND, DR. HUGH WELCH
(British, 1809–1886), 3
- DINGUS, RICK
(American contemporary), 7
- DISDERI, ANDRE-ADOLPHE-EUGENE
(French, 1819–1889), 34
- DITTRICH STUDIO
(American, active circa 1900), 3
- DIX, VICTOR
(active 1880's), 1
- DIXON, HENRY
(British, 1820–1893), 1
- DOVIZIELI, PIETRO
(active Rome 1850's–1860's), 1
- DOW, ARTHUR
(American, active circa 1900), 3
- DOWNEY, W.
(British, 20th century), 1
- DREYER, L. H.
(American, active New York 19th century), 1
- DRTIKOL, FRANTISEK
(Czech, 1878–1961), 5
- DRUET, E.
(French, active circa 1900), 9
- DUBREUIL, PIERRE
(French/Belgian, active circa 1900), 1
- DU CAMP, MAXIME
(French, 1822–1894), 12
- DUHRKOOP, RUDOLF
(German, 1848–1918), 1
- DURAND
(French, active mid-19th century), 17
- DURANDELLE, EDOUARD
(French, 19th century), 4
- DURIEU, EUGENE
(French, 1800–1874), 2
- DURST, ANDRE
(French, 1907–1949), 1
- DUSACQ ET CIE.
(French, 19th century), 1
- EAKINS, THOMAS
(American, 1844–1916), 104
- EATON, ROBERT
(British, 1819–1871, active Rome), 1
- EDES, WOLFRAM
(European contemporary), 1
- EDGERTON, HAROLD
(American, b. 1903), 2
- EDWARDS, J. D.
(American, active 1880's), 2
- EDWARDS AND SON
(American, active circa 1860), 1
- EGGLESTON, WILLIAM
(American, b. 1939), 2
- EHM, JOSEPH
(Czech, b. 1909), 11
- EHRlich, FRANZ
(German, active 1920–1930's), 1
- EICKEMEYER, RUDOLF
(American, 1862–1932), 7
- EIDENBENZ, WILLI
(Swiss, b. 1909), 1
- ELA
(French, 20th century), 2
- EMERSON, PETER HENRY
(British, b. Cuba, 1856–1936), 17
- EMONDS, P.
(French, 19th century), 4
- ENOS, CHRIS
(American, b. 1944), 4
- EPLER AND ARNOLD
(American, active 1890's), 1
- ERFURTH, HUGO
(German, 1874–1948), 5
- EUGENE, FRANK
(German, b. U.S., 1865–1936), 7
- EVANS, FREDERICK HENRY
(British, 1853–1943), 142
- EVANS, WALKER
(American, 1903–1975), 998
- FAFOURNOUX, C.
(French, active early 20th century), 1
- FAMIN, CHARLES
(French, active 1860–1870), 5
- FARDON, GEORGE ROBINSON
(British, 1806–1886, active California and British Columbia), 3
- FARNSWORTH, EMMA J.
(American, active 1890's), 2
- FASSETT, SAMUEL MONTAGUE
(Canadian, active Chicago 1824/25–?), 1
- FAURER, LOUIS
(active circa 1953), 1
- FEILER, JO ALISON
(American, b. 1951), 2
- FEININGER, ANDREAS
(American, b. France 1906), 12
- FEININGER, T. LUX
(American, b. Germany 1910), 8
- FENN, OTTO
(European, 20th century), 7

- FENNEMORE, JAMES
(American, 19th century), 1
- FENTON, ROGER
(British, 1819–1869), 237
- FERREZ, MARC
(Brazilian, 1843–1923), 5
- FERRIER, ALEXANDRE
(French, active 1850's–1890's), 30
- FERROLI
(Italian, 20th century), 14
- FETZER, J.
(Swiss, active 1870's), 1
- FILLON AND HEUSE
(French, active late 19th century), 1
- FINCH STUDIO
(American, active late 19th century), 1
- FINSLER, HANS
(Swiss, b. Germany, 1891–1972), 11
- FISKE, GEORGE
(active 1880's), 22
- FITCH, STEVE
(American, b. 1949), 2
- FIZEAU, ARMAND-HIPPOLYTE-LOUIS
(French, 1819–1896), 2
- FLACH, HANNES
(German, active Cologne 20th century), 1
- FLACHERON, COMTE FREDERIC
(French, 1813–1883), 13
- FLECKENSTEIN, LOUIS
(American, 1866–1943), 4,789
- FOLBERG, NEIL
(American, b. 1950), 1
- FONTES, E.
(French, active 1870's), 35
- FORTIER, FR. ALPH.
(French, d. 1882), 2
- FRANCK, MARTINE
(Belgian, b. 1938), 4
- FRANK, ROBERT
(American, b. Switzerland 1924), 6
- FRAZIER, JIM
(American, b. 1949), 2
- FREDERICKS, CHARLES DE FOREST
(1823–1894), 24
- FRITH, FRANCIS
(British, 1822–1898), 102
- FROISSART
(French, active Lyons 1850's), 5
- FUCHS
(German, active circa 1840's), 1
- FUHRMANN, ERNST
(German, 1886–1956), 47
- FUNKE, JAROMIR
(Czech, 1896–1945), 100
- FURENE FILS
(French, 19th century), 1
- GAILLARD, PAUL
(French, active 1850's, d. 1890), 5
- GAL, SERGE
(contemporary), 1
- GALE, JOSEPH
(British, d. 1906), 1
- GALLO, PAOLO
(Italian, 19th century), 4
- GARDNER, ALEXANDER
(American, b. Scotland, 1821–1882), 81
- GARNETT, WILLIAM A.
(American, b. 1916), 9
- GARRETT
(American, active 1860's), 1
- GATES, JEFF
(American, b. 1949), 3
- GAY, JOHN
(American, 19th century), 1
- GEARO
(American, active New York 1920's), 2
- GENTHE, ARNOLD
(American, b. Germany, 1869–1942), 39
- GEORG, VICTOR
(American, active Chicago circa 1915), 1
- GILPIN, LAURA
(American, 1891–1979), 15
- GIROUX, ANDRE
(French, 1801–1879), 11
- GLEASON, HERBERT WENDALL
(American, 1855–1937), 4
- GLIMETTE
(French, 19th century), 3
- GODEFROY
(French, active 1870's), 9
- GODET
(French, active 1860–1870's), 33
- GODFREY, GEORGE W.
(American, 1818–1888), 9
- GOOD, FRANK MASON
(British, active London and Near East circa 1860–1890), 9
- GOODMAN, MICHAEL
(American contemporary), 1
- GORDON, RICHARD
(American contemporary), 1
- GOTTSCHO, SAMUEL
(American, 1875–1971), 2
- GOUPIL ET CIE.
(active Paris circa 1855), 10
- GRAMAGLIA
(Italian, 20th century), 1
- GRAUBNER, GOTTHARD
(German, b. 1930), 10
- GRAYBILL
(American, active circa 1860–1870), 1
- GREENE, JOHN BULKLEY
(American, 1832–1856, active Near East), 42
- GRUBER, TERRY DE RAY
(American contemporary), 2
- GUARNIERI
(Italian, 20th century), 1
- GUICHARD, E.
(French, 19th century), 2
- GUILLOT, BERNARD
(contemporary, active New York), 1
- GURNEY, JEREMIAH
(American, active 1840–1870), 1
- GUTCH, JOHN W. GOUGH
(British, active 1850's), 12
- GUTEKUNST, FREDERICK
(American, 1832–1917, active Philadelphia), 4
- GUY (EDITIONS)
(French contemporary), 1
- HAAS AND PEALE
(American, active New York circa 1846–1867), 81
- HAGEMEYER, JOHAN
(1884–1962), 2
- HAINES AND WICKES
(American, active circa 1860), 2
- HAK, MIROSLAV
(Czech, 1911–1977), 1
- HALE, FRANK
(American, active Hartford, Conn., 1880's), 1
- HALSMAN, PHILIPPE
(American, b. Latvia, 1906–1979), 1
- HAMMERSCHMIDT, W.
(German, active 1860's–1870's), 43

- HANDY, LEVIN C.
(American, active Washington, D.C., 1870's), 8
- HANFSTAENGEL, ERWIN
(b. Germany, active Paris 1860's), 1
- HARRISON, W. H.
(French, 19th century), 10
- HART, E. H.
(American, active New York late 19th century), 11
- HAUSMANN, RAOUL
(Austrian, 1886–1971), 1
- HAVILAND, PAUL B.
(American, 1880–1950), 6
- HAVINDEN, JOHN
(British, 20th century), 2
- HAVRAH
(American, active Paris 20th century), 3
- HAYNES, FREDERICK JAY
(American, 1853–1921), 32
- HAZARD, JOHN BEVAN
(British, 19th century), 1
- HEBERT
(active Spain mid-19th century), 24
- HEDDERLY, JAMES
(active London circa 1815–1885), 1
- HEIDERSBERGER, HEINRICH
(German, b. 1906), 1
- HEILMANN, J.-J.
(French, mid-19th century), 1
- HEIZER, R.
(American, 20th century), 2
- HELLE
(French, 19th century), 1
- HEMPHILL, WILLIAM DESPARD
(British, active 1860's), 1
- HENDERSON, ALEXANDER
(Canadian, active 1860–1870), 1
- HENLE, FRITZ
(American, b. Germany 1909), 4
- HENNEMAN, NIKOLAS
(British, b. Netherlands, 1813–circa 1875), 3
- HENRI, FLORENCE
(French/German, b. U.S., 1895–circa 1983), 19
- HERNCUNNAN
(European, 19th century), 1
- HERSCHEL, SIR JOHN
(British, 1792–1871), 3
- HESTER, WILHELM
(b. Germany, active Seattle 1893–1920), 1
- HEWITT, GEORGE W.
(American, 1841–1917), 2
- HIBBARD, C. P.
(American, 19th century), 14
- HIGGINS, J. C. AND SON
(active Boston 1880's, Maine 1890's), 1
- HILL AND ADAMSON
(British: Hill, David Octavius, 1802–1870; Adamson, Robert, 1821–1848), 59
- HILLERS, JOHN D.
(American, b. Germany, 1843–1925), 32
- HILSCHER AND HOFFMAN
(active Germany circa 1940's), 23
- HINE, LEWIS
(American, 1874–1940), 102
- HINTON, A. HORSLEY
(British, 1837–1933), 1
- HISTED, ERNEST WALTER
(active U.S. early 19th century), 3
- HOFFMAN, H.
(German, 20th century), 1
- HOLCOMBE, JAMES W.
(British, active Venice 1890's), 16
- HOLLINGER AND CO.
(American, active New York circa 1900), 1
- HOLLYER, FREDERICK
(British, 1837–1933), 15
- HOOD, P. H.
(19th century), 1
- HOOPER, WILLIAM WILLOUGHBY
(British, 1837–1912), 7
- HOOVER
(American, active 20th century), 1
- HOPE, J. D.
(American, active New York 1868–1878), 2
- HOPPE, EMILE OTTO
(German, 1878–1972), 7
- HORNELL, JAMES
(American, active 1890's), 1
- HORST, HORST P.
(American, b. Germany 1906), 7
- HOUDOIT, J.
(French, active 1840's–1870's), 1
- HOUSEWORTH, THOMAS AND CO.
(American, 1829–1915), 18
- HOWELL, WILLIAM T.
(British, 19th century), 3
- HOWLETT, ROBERT
(British, 1831–1858), 4
- HOYNINGEN-HUENE, GEORGE
(American, b. Russia, 1900–1968), 8
- HUARD, E.
(active Russia circa 1862), 1
- HUFFMAN, LAYTON ALTON
(American, 1854–1931), 14
- HUGO, LEOPOLD
(active California 20th century), 1
- HUJAR, PETER
(American, b. 1934), 1
- HUNT, C. L.
(American, 19th century), 3
- HURRELL, GEORGE
(American, b. 1904), 2
- HUYUET
(French, 19th century), 1
- HYDE, SCOTT
(American, b. 1926), 1
- INCANDELA, GERALD
(American, b. Tunisia 1952), 33
- INNES, WILLIAM T.
(American, active Philadelphia 20th century), 1
- ISRAEL AND RIDDLE
(active Baltimore 1865–1875), 1
- IZIS (Israelis Bidermanas)
(Lithuanian, 1911–1980), 1
- JACKSON, WILLIAM HENRY
(American, 1843–1942), 228
- JACOBI, LOTTE
(American, b. 1896), 1
- JAMES, CHRISTOPHER
(American, b. 1947), 2
- JENNINGS, PAYNE
(British, active 1870's), 1
- JICINSY, KAREL
(Czech contemporary), 1
- JOHNSTON, FRANCIS BENJAMIN
(American, 1864–1952), 6
- JONES, CALVERT RICHARD
(British, 1804–1877), 2
- JOSEPHSON, KENNETH
(American, b. 1932), 2
- KAHN, STEVE
(American, b. 1943), 4

- KALES, ARTHUR
(American, 1882–1936), 40
- KAR, IDA
(British, b. Russia 1908), 11
- KARSH, YOUSUF
(Canadian, b. Armenia 1908), 3
- KASEBIER, GERTRUDE
(American, 1852–1934), 13
- KATO, KIYASHI
(American contemporary), 1
- KEARTON, CHERRY AND RICHARD
(British: Cherry, 1873–1940;
Richard, 1862–1928), 14
- KEILEY, JOSEPH T.
(American, 1869–1914), 24
- KEITH, JOHN FRANK
(American, active early 20th
century), 14
- KEITH, DR. THOMAS
(1827–1895), 3
- KELHAM, AUGUSTUS
(British, active circa 1870), 1
- KENNEDY, CLARENCE
(American, 1892–1972), 67
- KERFOOT, JOHN B.
(American, 20th century), 1
- KERTESZ, ANDRE
(American, b. Hungary 1894), 86
- KESTING, EDMUND
(German, 1892–1970), 3
- KIMBALL, W. G. C.
(American, active New England
circa 1904), 1
- KIMBEI
(Japanese, 19th century), 1
- KINSEY, CHARLES K.
(American, active Pacific Northwest
20th century), 32
- KIRA, HIROMU
(American, 20th century), 1
- KJEDLGAARD, MARINUS J.
(Danish, active 1940's), 6
- KLUSCIS
(Russian, 20th century)
- KNOLL
(German, active 1920's), 1
- KOBLIC, PREMYSSEL
(Czech), 2
- KOCH, FREDERICK
(German, active circa 1900), 7
- KOCH, MAX
(German, active circa 1895), 26
- KOLB, EMERY C.
(American, active early 20th century),
3
- KRAMER, OSCAR
(active Vienna 1867–1869), 1
- KRULL, GERMAINE
(b. 1897, active Germany, Holland,
and France), 17
- KRUPKA, JAROSLAV
(Czech, active Prague 20th century), 3
- KRUPY, ALEX
(American, b. Russia, active Chicago
20th century), 7
- KUHN, HEINRICH
(Austrian, b. Germany, 1866–1944), 14
- KUNIYOSHI, YASUO
(American, b. Japan, 1893–1953), 112
- KUSS, VON
(German, active Vienna circa 1880), 1
- LACAN, ERNST
(French, 1829–1879), 1
- LAIS, PAUL
(British, 20th century), 1
- LAMAZOUERE
(French, 19th century), 4
- LAMPUE
(French, 19th century), 2
- LANGDON-DAVIES, F. H.
(active Cambridge, England,
circa 1900), 10
- LANGE, DOROTHEA
(American, 1895–1965), 6
- LANGENHEIM BROTHERS
(American, b. Germany: Frederick,
1809–1879; William, 1807–1874), 7
- LANGLOIS, MEHEDIN, AND MARTENS
(French: Langois, Jean-Charles,
1789–1870; Mehedin, Léon-Eugène,
1828–1905), 29
- LAREDO, VICTOR
(American, active 1950's), 1
- LARRAIN, SERGIO
(Chilean, b. 1932), 1
- LARTIGUE, JACQUES HENRI
(French, b. 1894), 1
- LAUGHLIN, CLARENCE JOHN
(American, b. 1905), 3
- LAURENT, H.
(French, active Egypt 19th century), 1
- LAURENT, J.
(active Paris and Madrid
1860–1870's), 9
- LAUSCHMANN, DR. JAN
(Czech, b. 1901, active Prague), 2
- LAVIOSO, J.
(active 1930's), 4
- LAWTON, ERNEST
(British, active Asia 1860's), 8
- LAZERGUES
(French, active c. 1860–1870), 2
- LEBE, DAVID
(American contemporary), 4
- LEBLANC, C. L.
(French, active 1850's, 1860's), 5
- LECCHI, S.
(active Rome circa 1844), 3
- LE FOLCALVEZ, HENRI
(French, active Paris 20th century), 44
- LE GRAY, GUSTAVE
(French, 1820–1882), 130
- LEMERCIER, LEREBOURS, AND
BARESWILL
(French: Lemercier, Rose Joseph,
1803–1887; Lerebours,
Noël-Marie-Paymal, 1807–1873;
Bareswill, active 1850's), 7
- LEMERE, BEDFORD AND CO.
(British, active early 1900's), 1
- LENDVAI-DIRCKSEN, ERNA
(German, b. 1883), 16
- LERMOYER
(French, active early 20th century), 2
- LE SECQ, HENRI
(French, 1818–1882), 15
- LEVIN, LARRY
(American contemporary), 1
- LEVY, J. W.
(American, active New Haven,
Conn., 19th century), 1
- LIEBERT, ALPHONSE J.
(French, 1827–1914), 5
- LIEBLING, JEROME
(American, b. 1924), 4
- LINDSAY, SIR COUTTS
(British, active 1850's), 15
- LINN, JUDY
(American, b. 1947), 2
- LIPNITSKI, BERNARD
(active Paris early 20th century), 13
- LISSITZKY, LAZAR (EL)
(Russian, 1890–1941), 1
- LIST, HERBERT
(German, 1903–1975), 1
- LLEWELYN, JOHN DILLWYN
(active 1850's), 5

- LUDWIG, KAREL
(Czech, 1919–1977), 3
- LUMIERE BROTHERS
(French: Auguste Marie Louis Nicolas, 1862–1954; Louis Jean, 1864–1948), 3
- LUMMIS, CHARLES FLETCHER
(American, 1859–1928), 142
- LUSWERGH, ANGELO
(Italian, active circa 1860's), 2
- LYTE, FARNHAM MAXWELL
(British, 1828–1906), 4
- MAAR, DORA
(b. England 1909, active France and Germany), 3
- MacPHERSON, ROBERT
(British, 1811–1872, active Rome), 42
- MAGRITTE, RENE
(Belgian, 1898–1967), 1
- MALLY, MICHAEL
(American contemporary), 1
- MAN, FELIX H.
(German, b. Switzerland, 1893–1985), 23
- MANDEL, J.
(French, 20th century), 1
- MANNES, H.
(French, 19th century), 1
- MAN RAY (Emmanuel Rudnitsky)
(American, 1890–1976), 205
- MANTZ, WERNER
(German, 1901–1983), 33
- MANUEL FRERES
(French, active early 20th century), 1
- MARCONI
(French, active 1860's), 1
- MAREY, ETIENNE-JULES
(French, 1830–1904), 5
- MARGARITIS, PH.
(active Athens 19th century), 3
- MARIAINI, FOSCO
(Italian, 20th century), 1
- MARIE, JULES
(French, 19th century), 2
- MARSDEN, SIMON N. L.
(British, b. 1948), 3
- MARSHALL, NANCY
(American contemporary), 1
- MARTIN, IRA
(American, active New York 20th century), 3
- MARTIN, PAUL
(British, b. France, 1864–1944), 5
- MARVILLE, CHARLES
(French, 1816–circa 1880), 57
- MASKELYNE, NEVIL STORY
(British, active 1840's), 1
- MASSE, VICTOR
(French, 19th century), 4
- MATHER, MARGARETHE
(American, 1885–1952), 1
- MAUGNIER, V. G.
(American, b. 1947), 1
- MAULL AND POLYBANK
(British, active 1850's), 3
- MAURISSET, THEODORE
(French, active 1839), 1
- MAYALL, JOHN JABEZ
(British, 1810–1901), 2
- MAYER FRERES AND PIERSON, LOUIS
(French: Pierson, 1818–1913), 16
- MAYES, ELAINE
(American, b. 1938), 4
- McBRIDE, WILL
(American, b. 1931), 6
- McDONALD, SGT. J. M.
(British, active Sinai Peninsula 1860–1870's), 8
- McLACHLAN, L.
(British, active Manchester 1860's), 1
- McMURTRY, EDWARD
(American, active Pasadena, Calif., 20th century), 1
- MEADE, CHARLES R.
(American, 1827–1858), 1
- MEDER, L.
(German, active Heidelberg 1860's), 6
- MELBOURNE STUDIOS
(American, active New York 20th century), 1
- MELLEN, GEORGE E.
(American, active 1870's), 1
- MENZEL, ADOLPH
(German, 1815–1905), 2
- MICHIELS, J. F.
(active 1850's), 2
- MILLEA, TOM
(American, b. 1944), 1
- MILLER
(British, active China 1860's), 3
- MILLER, CHARLES HARRY
(American, 19th century), 4
- MILLER, CHARLES L.
(American, active Philadelphia and England 19th century), 1
- MILLER, LEE
(American, 1907–1977), 1
- MILLS, KELLY S.
(American contemporary), 1
- MITCHELL, CHARLES L.
(American, active Philadelphia circa 1900), 1
- MODEL, LISETTE
(American, b. Austria, 1906–1983), 86
- MODOTTI, TINA
(Mexican, b. Italy, 1896–1942), 2
- MOHOLY, LUCIA
(German/Swiss, b. Bohemia, active circa 1900), 2
- MOHOLY-NAGY, LASZLO
(American, b. Hungary, 1895–1946), 100
- MOLE AND THOMAS
(American, active circa 1915), 2
- MOLINIER
(French, active 1940's), 10
- MOLZAHN, JOHANNES
(German, 20th century), 4
- MONROE, ROBERT
(American, b. 1923), 5
- MONSEN, FREDERICK
(American, 20th century), 3
- MOON, KARL
(American, 1878–1948), 11
- MOORE, H. P.
(American, active 1860's), 28
- MOORE, R. P.
(active New Zealand), 10
- MORAN, JOHN
(American, 1832–1903), 18
- MORGAN, BARBARA
(American, b. 1900), 1
- MORGAN AND KENYON
(American, active New London, Conn., 19th century), 3
- MORRISON, E. H.
(American, active early 20th century), 1
- MORTENSON, WILLIAM
(American, 1897–1965), 2
- MOSCIONI, ROMUALDO
(Italian, active Rome circa 1868), 2
- MOULIN, F. J.
(French, circa 1800–after 1868), 52

- MOULTON, HENRY DEWITT
(American, active Peru
1850–1860's), 4
- MUCHA, ALPHONSE MARIE
(French, b. Moravia, 1860–1939), 2
- MUDD, JAMES
(British, active Manchester
1854–1870), 1
- MUNARI, BRUNO
(Italian, 20th century), 1
- MUNKACSI, MARTIN
(American, b. Hungary, 1896–1963),
30
- MURAY, NICKOLAS
(American, b. Hungary,
1892–1965), 3
- MURRAY, COLIN
(British, active India circa 1874), 1
- MURRAY, JOHN
(British, 1809–1898, active India), 3
- MUYBRIDGE, EADWEARD J.
(American, b. England,
1830–1904), 63
- MUZET, V.
(French, 19th century), 12
- MYERS, A.
(American), 3
- MYERS, EVELEEN
(British, active late 19th century), 6
- NADAR (Gaspard-Félix Tournachon)
(French, 1820–1910), 605
- NAYA, CARLO
(Italian, 1816–1882), 18
- NEAME, S. EDWIN
(British, active early 20th century), 10
- NEGRE, CHARLES
(French, 1820–1880), 45
- NEURDEIN, E.
(French, active Switzerland
1875–1900), 8
- NEWELL, R.
(American, active 1860's), 1
- NEWHALL, BEAUMONT
(American, b. 1908), 1
- NEWMAN, ARNOLD
(American, b. 1918), 1
- NIELSON, H. F.
(American, active Niagara Falls early
1900's), 3
- NIZZOLI
(Italian, 20th century), 4
- NORMAN, DOROTHY
(American, b. 1905), 8
- NORMAND, ALFRED-NICHOLAS
(French, 1822–1909), 1
- NOTMAN, WILLIAM
(Canadian, b. Scotland,
1826–1891), 16
- NOTMAN AND BARKER
(Notman, Williams: Canadian,
b. Scotland, 1826–1891; Barker,
George: American, d. 1894), 1
- NOVAK, KAREL
(German contemporary), 1
- NOYER, A.
(French, active 1920's), 3
- NUTTING, WALLACE
(American, 1861–1941), 9
- OCHSNER, DR. B. J.
(active Durango, Colo., 20th
century), 4
- OGAWA, KAKUZO
(Chinese, b. Japan, active early 20th
century), 12
- OLIVER STUDIOS
(American, active Worcester, Mass.,
19th century), 1
- ORLOWSKI, M.
(French, active early 20th century), 1
- OSTHEIM, O. VON
(German, active Palestine 19th
century), 1
- O'SULLIVAN, TIMOTHY H.
(American, circa 1840–1882), 91
- OULIE, CASIMIR
(French, 19th century), 1
- OUTERBRIDGE, PAUL
(American, 1896–1958), 9
- OVENDEN, GRAHAM
(British contemporary), 8
- OWEN AND FERRIER
(British, active 1850's), 1
- OWEN, SIR HUGH
(British, 1804–1881), 1
- PACH BROTHERS
(American, 19th century), 5
- PARISO, GIULIO
(Italian, 20th century), 5
- PARK, BERTRAM
(active London 20th century), 1
- PARKER, HAROLD A.
(American, active early 1900's), 8
- PARKER, WILLIAM E.
(American contemporary), 1
- PARR, MARTIN
(British, b. 1952), 3
- PARRY, ROGER M.
(French, b. 1905), 3
- PARSONS, S. F.
(Canadian, 19th century), 1
- PARSONS, S. H.
(active France, b. America circa
1900), 2
- PATTERSON, DONALD WRIGHT
(American, b. 1937), 1
- PAVIA FRERES
(active Tunis 19th century), 1
- PEABODY, HENRY GODDARD
(American, b. 1855, active Boston), 1
- PEC, EM.
(French, active 1850's), 17
- PEDO, GAETANO
(Italian, 19th century), 1
- PENN, IRVING
(American, b. 1917), 2
- PEREZ, RICARDO JONAS
(contemporary, active Zurich), 1
- PERINI, ANTONIO
(Italian, 20th century), 3
- PERKIS, PHILIP
(American, b. 1935), 2
- PERIER, CHARLES-FORTUNAT-PAUL
(French, b. 1812, active 1850's), 24
- PERSUS
(French, 19th century), 1
- PETERHANS, WALTER
(American, b. Germany,
1897–1960), 2
- PETERS, CHRISTIAN
(active Cairo 1860's), 1
- PETIT, PIERRE
(French, 1832–after 1900), 3
- PETIT AND TRINQUART
(French, 19th century), 1
- PHILP AND SOLOMON
(American, active 1860's), 1
- PIALLET
(French, active Paris 19th century), 1
- PIERSON, LOUIS
(French, 1818–1913), 3
- PIRRONE, LUIGI
(Italian, 20th century), 85
- PLUMIER, VICTOR
(French, active 1840–1850), 1

- POITEVIN, ALFONSE-LOUIS
(French, 1819–1882), 9
- POLKE
(German contemporary), 39
- PONTI, CARLO
(Italian, active Venice 1860's), 58
- PONTING, HERBERT
(1871–1935, active South Pole), 2
- PORTER, ELIOT
(American, b. 1901), 1
- POST, WILLIAM B.
(American, active 1890–1910's), 3
- POUNCEY, JOHN
(British, 1820–1894), 1
- POWELL STUDIO
(American, active Illinois 20th century), 2
- PRETSCH, PAUL
(Austrian, 1803–1873), 9
- PRJCE, WILLIAM LAKE
(British, circa 1810–1890), 7
- PROUVEUR, JEAN-MARC
(French contemporary), 2
- PULHAM, PETER ROSE
(British, 1910–1956), 2
- PUMPHREY, WILLIAM
(British, 19th century), 4
- QUIGLEY, EDWARD W.
(American, active Philadelphia 1930's), 10
- QUINET, ACHILLE
(French, active mid-19th century), 11
- RAGHATT, LLOYD
(British, 19th century), 2
- RAND, H. M.
(American, active 1890's), 2
- RASMUS, DAVID
(American contemporary), 4
- RAU, WILLIAM
(American, 1855–1920), 20
- RAUTERT, TIMM
(German, b. 1941), 12
- RAYMOND, LILO
(American, b. Germany 1922), 4
- REDFIELD, ROBERT S.
(American, active early 20th century), 3
- REGNAULT, HENRI-VICTOR
(French, 1810–1878), 2
- REJLANDER, OSCAR GUSTAVE
(British, b. Sweden, 1813–1875), 20
- RENGER-PATZSCH, ALBERT
(German, 1897–1966), 173
- REWLINGER
(French, active early 20th century), 1
- RICHARDS, F. DEBOURGE
(American, active Philadelphia 1848–1866), 7
- RICHEBOURG, A.
(French, active 1840's–1860's), 72
- RINEHART, FRANK A.
(American, 1861–1928), 116
- ROBERT, LOUIS-REMY
(French, 1811–1882), 5
- ROBERTSON, JAMES
(British, circa 1831–1881), 17
- ROBERTSON AND BEATO
(British: Robertson, James, circa 1831–1881; Beato, Felice A., b. Italy, 1825–1904), 87
- ROBINSON, HENRY PEACH
(British, 1830–1901), 43
- ROCKWOOD, GEORGE GARDNER
(American, 1832–1911), 2
- RODAN, DON
(American, b. 1950), 6
- RODCHENKO, ALEXANDER
(Russian, 1891–1956), 94
- RODGER, THOMAS
(British, active mid-19th century), 1
- ROGERS, GERTRUDE
(British, 1837–1917), 3
- ROGERS AND NEWING
(American, active 1890's), 2
- ROHDE, WERNER FRANZ
(German, 1890–1963), 14
- ROMLER, E.
(German, 19th century), 1
- ROSLING, ALFRED
(British, active circa 1862), 2
- ROSS, CAPT. HORATIO
(British, 1801–1886), 3
- ROSSETTI, DANTE GABRIEL
(British, 1828–1882), 4
- ROSSIGNOL, MARIE
(American contemporary), 4
- ROSSITER, ALISON
(American contemporary), 1
- ROSSLER, JAROSLAV
(Czech, b. 1902), 37
- ROTH, JEAN
(American contemporary), 2
- ROTHSTEIN, ARTHUR
(American, b. 1915), 5
- ROUSSET, ILDEFONSE AND DEVERIA
(French, active 1850's), 4
- ROUX, DR. CHRISTINE
(French, active 1860's), 1
- RUDOMINE, A.
(French, 20th century), 12
- RUSICKA, DRAHOMIR JOSEPH
(American, b. Bohemia, 1870–1960), 1
- RUSSELL, ANDREW JOSEPH
(American, 1830–1902), 39
- SACHE, JOHN
(French, active India 1860–1880's), 5
- SALOMON, ERICH
(German, 1886–1944), 16
- SALVAN, OGBERT
(French, 19th century), 1
- SALZMANN, AUGUSTE
(French, 1824–1872), 34
- SANDER, AUGUST
(German, 1876–1964), 1,248
- SANFORD, D. S.
(American, active New York 20th century), 1
- SAUDEK, JAN
(Czech, b. 1935), 4
- SAUNDERS
(active China 1860–1880's), 4
- SAVAGE, CHARLES R.
(American, b. England, 1832–1909), 12
- SCHAD, CHRISTIAN
(German, 1894–1982), 8
- SCHAWINSKY, XANTI (Alexander)
(Swiss, 1904–1979), 1
- SCHENK, CHARLES
(American, active New York circa 1902), 1
- SCHLEMMER
(active circa 1920), 3
- SCHMIDT, FERDINAND
(German, active late 19th century), 1
- SCHNEEBERGER, ADOLF
(Czech, 1897–1977, active Prague), 36
- SCHRAMM, M. M.
(American, 19th century), 2
- SCHREIBER, GEORGE FRANCIS AND SONS
(American, active until 1920's), 3

- SCHURMANN, WILHELM
(German, b. 1946), 11
- SEARS, SARAH CHOATE
(American, 1858–1935), 3
- SEBAH, PASCAL
(active Turkey circa 1860's–1880's), 29
- SEELEY, GEORGE
(American, 1880–1955), 8
- SEIBERLING, CHRISTOPHER
(American contemporary), 1
- SHAHN, BEN
(American, b. Lithuania, 1898–1969), 1
- SHAW, LAUREN
(American, b. 1946), 2
- SHIRAOKA, JUN
(Japanese, b. 1944), 25
- SILVY, CAMILLE
(French, active 1850's), 2
- SIMON, STELLA
(b. 1878), 4
- SINSABAUGH, ART
(American, 1924–1983), 8
- SIPPREL, CLARA
(American, b. Canada, 1880–1975), 7
- SISKIND, AARON
(American, b. 1903), 123
- SKEEN, WILLIAM H.
(British, active Ceylon circa 1880), 1
- SKOFF, GAIL
(American, b. 1949), 2
- SMITH, B. J.
(American, active New York circa 1876), 4
- SMITH, ERWIN E.
(American, 1912–1971), 1
- SMITH, W. EUGENE
(American, 1918–1978), 30
- SNELLING, HENRY H.
(American, 19th century), 1
- SOAME, JAMES
(British, active 1850's), 1
- SOMMER, FREDERICK
(American, b. Italy 1905), 3
- SOMMER, GIORGIO
(Italian, b. Germany, d. 1914), 19
- SOULE, JOHN P.
(American, active 1860's), 1
- SOULE, WILLIAM
(American, 1836–1908), 50
- SOULIER, CHARLES
(French, active 1860–1880's), 9
- SOUTHWORTH AND HAWES
(American: Southworth, Albert Sands, 1811–1894; Hawes, Josiah Johnson, 1808–1901), 3
- SPILLER, JOHN AND CROOKES, SIR WILLIAM
(British: Spiller, 1833–1921; Crookes, 1832–1919), 5
- SPITHOVER, JOE
(active, Rome 1860's), 31
- SPITZ, G.
(active Tahiti 1870's), 7
- SPOHR, BARBARA
(American contemporary), 3
- STALLER, ERIC
(American, b. 1947), 1
- STANBERY, KATHERINE
(American, active early 20th century), 2
- STANBERY, MARY
(American, active early 20th century), 2
- STEICHEN, EDWARD
(American, b. Luxembourg, 1879–1973), 29
- STELZNER, CARL FERDINAND
(German, 1805–1894), 1
- STEPHENS, A. B.
(American, active 20th century), 1
- STIEGLITZ, ALFRED
(American, 1864–1946), 62
- STODDARD, SENECA RAY
(American, 1870–1915), 19
- STONE, SIR JOHN BENJAMIN
(British, 1838–1914), 5
- STONE, SASCHA
(German, active Brussels 20th century), 2
- STRAND, PAUL
(American, 1890–1976), 13
- STRUMPER AND CO.
(German, 19th century), 3
- STRUSS, KARL
(American, 1886–1981), 93
- STUCK, FRANZ VON
(German, 1863–1928), 4
- STUDIO RINGL AND PIT
(German, active Berlin 1930's), 17
- SUDEK, JOSEF
(Czech, 1896–1976), 80
- SUNAMI, SOICHI
(1885–1971, active U.S.), 1
- SUPER, GARY LEE
(American contemporary), 1
- SUTCLIFFE, FRANK MEADOW
(British, 1853–1941), 19
- TABARD, MAURICE
(French, 1897–1984), 1
- TABER, ISAIAH WEST
(American, 1830–1912), 10
- TALBOT, WILLIAM HENRY FOX
(British, 1800–1877), 168
- TATO
(Italian, 20th century), 11
- TAUPIN ET CIE.
(French, active 1860–1870's), 9
- TAYLOR, H. A.
(American, active California 19th century), 3
- TELBERG, VAL
(American, b. Russia 1910), 21
- TENISON, E. K.
(French, active 1850's–1860's), 2
- TERRIS
(French, active circa 1860), 2
- TESKE, EDMUND
(American, b. 1911), 9
- TEYNARD, FELIX
(French, 1817–1892), 5
- THAYAHT
(Italian, 20th century), 6
- THOLLIER, F.
(French, active circa 1900), 6
- THOMAS
(American, 19th century), 1
- THOMPSON, CHARLES THURSTON
(British, 1816–1868), 5
- THOMPSON, FRED
(American, 20th century), 1
- THOMPSON, TED
(American, b. 1948), 2
- THOMSON, JOHN
(British, 1837–1921), 49
- TIFFANY, LOUIS COMFORT
(American, 1848–1933), 3
- TOPLEY, WILLIAM JAMES
(Canadian, 1845–1930), 1
- TOURNACHON, ADRIEN
(French, b. 1825), 4
- TREMAUX, PIERRE
(French, 1818–1895, active Sudan), 6
- TRIPE, CAPT. LINNEAUS
(British, 1822–1902), 22

- TRITSCHLER, ALFRED
(German, b. 1905), 7
- TROJNA, K.
(Czech, 20th century), 2
- TROTH, HENRY
(American, 19th century), 1
- TRULZSCH, HOLGER
(contemporary), 2
- TUNNY, J. G.
(British, active 1860's), 3
- TURNER, BENJAMIN BRECKNELL
(British, 1815–1894), 5
- UEDA, SHOJI
(Japanese, b. 1913), 5
- ULMANN, DORIS
(American, 1884–1934), 9
- UNDERWOOD AND UNDERWOOD
(American, active 1890–1920's: Bert
Elias, 1862–1943; Elmer, 1860–1947), 2
- UNNEVEHR, J. G.
(active New York circa 1863), 13
- VALENTINE, GEORGE D.
(British, 19th century), 2
- VALENTINE, JAMES
(British, 1815–1880), 3
- VALLOU-DE-VILLENEUVE, JULIEN
(French, 1795–1866), 8
- VANCE, ROBERT
(American, active San Francisco,
d. 1876), 2
- VAN DER ZEE, JAMES
(American, 1886–1983), 1
- VANNERSON, JULIAN
(American, active Washington D.C.,
circa 1853–1864), 2
- VAN RIEL, FRANS
(French, active circa 1920), 4
- VAN VECHTEN, CARL
(American, 1880–1964), 1
- VARIA (Gjon Mili)
(American, b. Albania 1904), 1
- VERNOL, A.
(French, 19th century), 1
- VIDAL, LEON
(French, 1853–1906), 18
- VIGIER, VICOMTE JOSEPH
(French, active Peru, d. 1862), 15
- VOBECKY, FRANTISEK
(Czech, b. 1902), 21
- VOGT, CHRISTIAN
(Swiss, b. 1946), 3
- VON GERLACH AND SCHENK
(19th century), 6
- VON GLOEDEN, BARON WILLIAM
(German, 1856–1931), 29
- VROMAN, ADAM CLARK
(American, 1856–1916), 29
- WAGNER, MAX
(German, active U.S., 1880's), 1
- WAKELY, GEORGE D.
(American, active 1860's), 2
- WALERY (Stanislaw Ostrorog)
(Polish, active London 19th century),
2
- WALKER, LEWIS E.
(American, active 1850's–1880's), 3
- WALMSLEY BROTHERS
(British, active 1890's), 2
- WARHOL, ANDY
(American, b. 1928), 4
- WARNOD
(French, active circa 1862), 1
- WARREN
(American, 19th century), 1
- WARREN OF SOWELL
(American, active 1850's), 1
- WASSERMAN, CARY
(American, b. 1939), 1
- WATKINS, CARLETON E.
(American, 1829–1916), 199
- WATSON-SCHUTZE, EVA
(American, 1867–1935), 8
- WEBB, TODD
(American, b. 1905), 2
- WEED, CHARLES LEANDER
(American, 1824–1903), 3
- WEEGEE (Arthur H. Fellig)
(American, b. Hungary,
1899–1968), 55
- WEHRLI, A. G.
(Swiss, 20th century), 1
- WEIL, MATHILDE
(American, active 1890's), 1
- WENGER, JANE B.
(American, b. 1944), 2
- WESTON, EDWARD
(American, 1886–1958), 96
- WHIPPLE, JOHN ADAMS
(American, 1822–1891), 3
- WHISTLER, JOHN
(British, 1830–1897), 5
- WHITE, CLARENCE
(American, 1871–1925), 16
- WHITE, G. F. AND T. E. M.
(American, active New Bedford,
Mass., 19th century), 1
- WHITE, HENRY
(British, 1819–1903), 12
- WHITE, MINOR
(American, 1908–1976), 2
- WHITEHURST, JESSE H.
(19th century), 1
- WHITNEY, H. H.
(American, 19th century), 1
- WIGGINS, MYRA
(American, active early 20th
century), 1
- WILDING, DOROTHY
(active London 20th century), 3
- WILKINSON, C. S.
(Australian, active 19th century), 4
- WILLIAMS, JAMES LEON
(British, b. 1852), 9
- WILLIAMS, T. R.
(British, 1825–1871), 1
- WILLIAMSON OF BROOKLYN
(American, 19th century), 1
- WILLIS, EDITH L.
(British, active 1930–1940's), 4
- WILSON, GEORGE WASHINGTON
(British, 1823–1893), 1
- WILSON, J. C.
(American, active early 1900's), 1
- WINOGRAND, GARRY
(American, 1928–1984), 42
- WISKOVSKY, EUGEN
(Czech, 1888–1964), 32
- WITKIN, JOEL-PETER
(American, b. 1939), 6
- WITTICK, BEN
(1845–1903), 2
- WOLCOTT, MARION POST
(American, b. 1910), 1
- WOLF, REINHART
(German, b. 1930), 1
- WOLFE, PAUL
(German, 1895–1951), 240
- WOLONISH
(American, active early 20th
century), 1
- WOLS (Alfred Otto-Wolfgang Shultze)
(German, 1913–1951, active France),
209
- WOODBURY, WALTER BENTLEY
(British, 1834–1885), 16

WOODS, EDWARD L.

(American, active 1880's), 10

WOODS, GARY

(American contemporary), 5

WONDERLY, M. A.

(American, 19th century), 1

WORTH, DON

(American, b. 1924), 1

WORTLEY, COL. STUART

(British, 1832-1890), 5

WURTZ BROTHERS

(American, active early 1900's), 20

WYNFIELD, DAVID WILKIE

(British, 1837-1887), 7

YLLA (Camilla Koffler)

(American, b. Austria, 1912-1955), 1

YOEDER, JANAKI

(American contemporary), 4

YOST, LLOYD

(American, active circa 1930), 2

YOUNG, ANDREW

(British, active 1870's), 2

ZENGAKI

(active Egypt 1880's), 1

ZETTERSTROM, TOM

(American contemporary), 6

ZIEGLER ET CIE.

(French, 19th century), 2

ZILLE, HEINRICH

(German, 1858-1929), 27

ZUBER, RENE

(active Paris 20th century), 1

ZWART, PIET

(Dutch, 1885-1977), 71



1

1. LOUIS-JACQUES-MANDE

DAGUERRE

French, 1787-1851

Fantasie, 1826-1827

Dessin-fumee, 14.6 x 12.1 cm

(5 $\frac{3}{4}$ " x 4 $\frac{3}{4}$ ")

84.XM.905

PROVENANCE: Micky Pallas, Chicago [sale, G. Ray Hawkins Gallery, Los Angeles, 1984].



3

3. HIPPOLYTE BAYARD

French, 1801-1887

Arrangement of Specimens (from the Bayard Codex), circa 1841

Direct positive print, 27.7 x 21.6 cm

(10 $\frac{15}{16}$ " x 8 $\frac{1}{2}$ ")

84.XO.968

PROVENANCE: Arnold Crane, Chicago.



2

2. WILLIAM HENRY FOX TALBOT

British, 1800-1877

Lady Elizabeth Fielding (from the Brewster Codex), August 21, 1841

Calotype, 18 x 11.2 cm (7 $\frac{1}{16}$ " x 4 $\frac{7}{16}$ ")

84.XZ.574

PROVENANCE: Bruno Bischofberger, Zurich, 1984.



4

4. DR. JOHN ADAMSON

British, 1810-1870

Mr. Thomson (from the Brewster Codex), circa 1842

Calotype, 18.6 x 14.4 cm

(7 $\frac{3}{16}$ " x 5 $\frac{11}{16}$ ")

84.XZ.574

PROVENANCE: Bruno Bischofberger, Zurich.



5

5. WILLIAM HENRY FOX TALBOT
British, 1800–1877

Oak Tree, mid-1840's

Salt print from a paper negative,
22.5 x 18.9 cm (8⁷/₈" x 7⁷/₁₆")

84.XM.893.1

PROVENANCE: Hans P. Kraus, Jr., New York,
1984.



6

6. DAVID OCTAVIUS HILL AND
ROBERT ADAMSON
British

Hill: 1802–1870

Adamson: 1821–1848

Fishwives at Newhaven, 1844–1848

Salt paper print from a calotype,
15.3 x 20.3 cm (6" x 8")

84.XM.131

PROVENANCE: Volker Kahmen/Georg Heusch,
Rheinbach-Todenfeld, West Germany, 1984.



7

7. DAVID OCTAVIUS HILL AND
ROBERT ADAMSON
British

Hill: 1802–1870

Adamson: 1821–1848

Newhaven Fisherman, 1844–1848

Calotype, 20.7 x 15 cm (8¹/₁₆" x 5¹⁵/₁₆")

84.XM.445.1

PROVENANCE: Samuel Wagstaff, Jr., New York,
1984.



8

8. HIPPOLYTE BAYARD
French, 1801–1887

Lace Glove (from the Bayard Codex),

circa 1846

Cyanotype, 20.3 x 14 cm (8" x 5½")
84.XO.968.9

PROVENANCE: Arnold Crane, Chicago, 1984.



9

9. HIPPOLYTE BAYARD

French, 1801–1887

Flower Still Life (from the Bayard
Codex), circa 1846

Salt print, 16.8 x 12.5 cm (6⅝" x 4⅓⅙")
84.XO.968

PROVENANCE: Arnold Crane, Chicago, 1984.



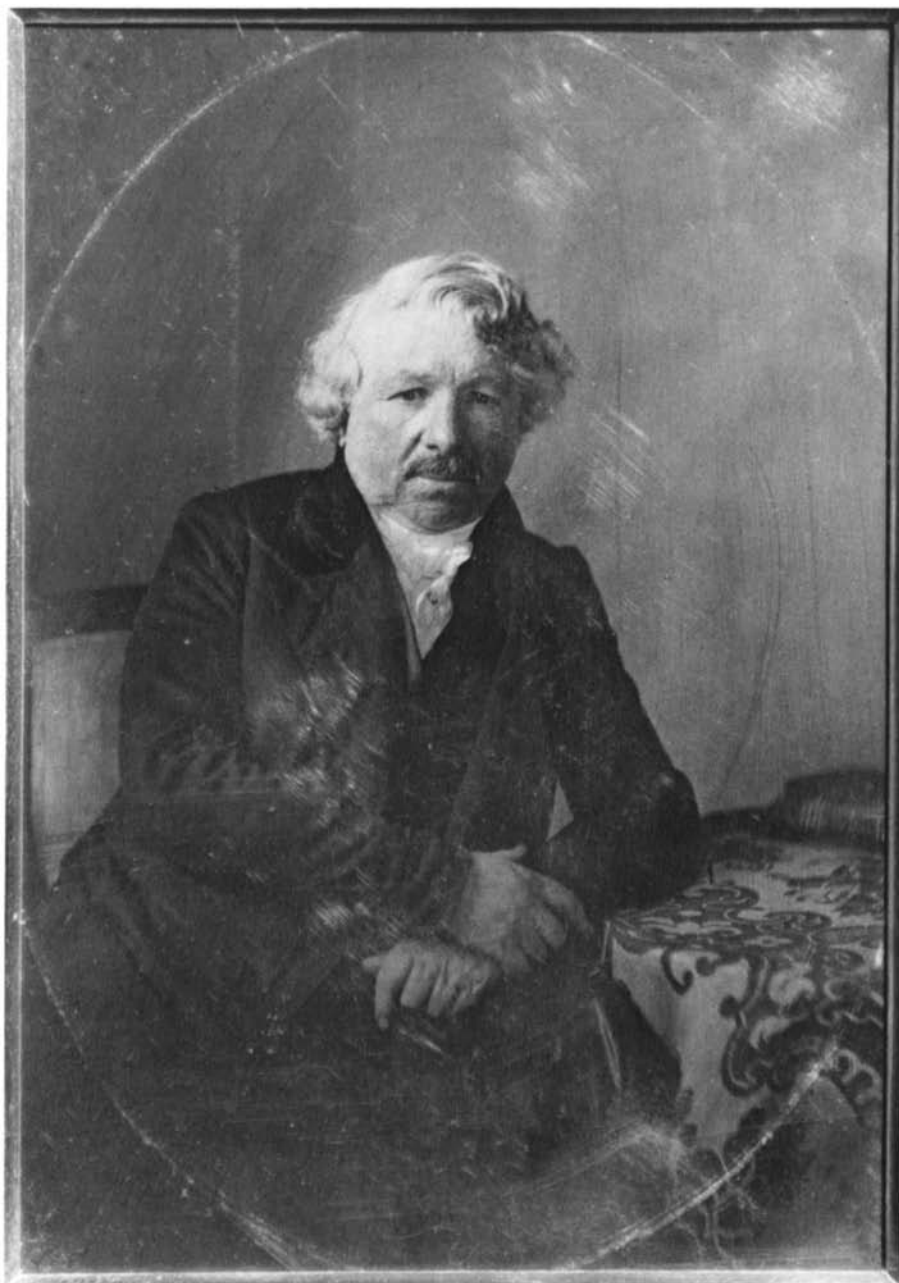
10

10. HIPPOLYTE BAYARD

French, 1801–1887

Rue Royale (from the Bayard Codex),
circa 1846

Salt print touched with color,
22 x 16.3 cm (8⅝" x 6⅓⅙")



11

84.XO.968

PROVENANCE: Arnold Crane, Chicago, 1984.

11. CHARLES R. MEADE

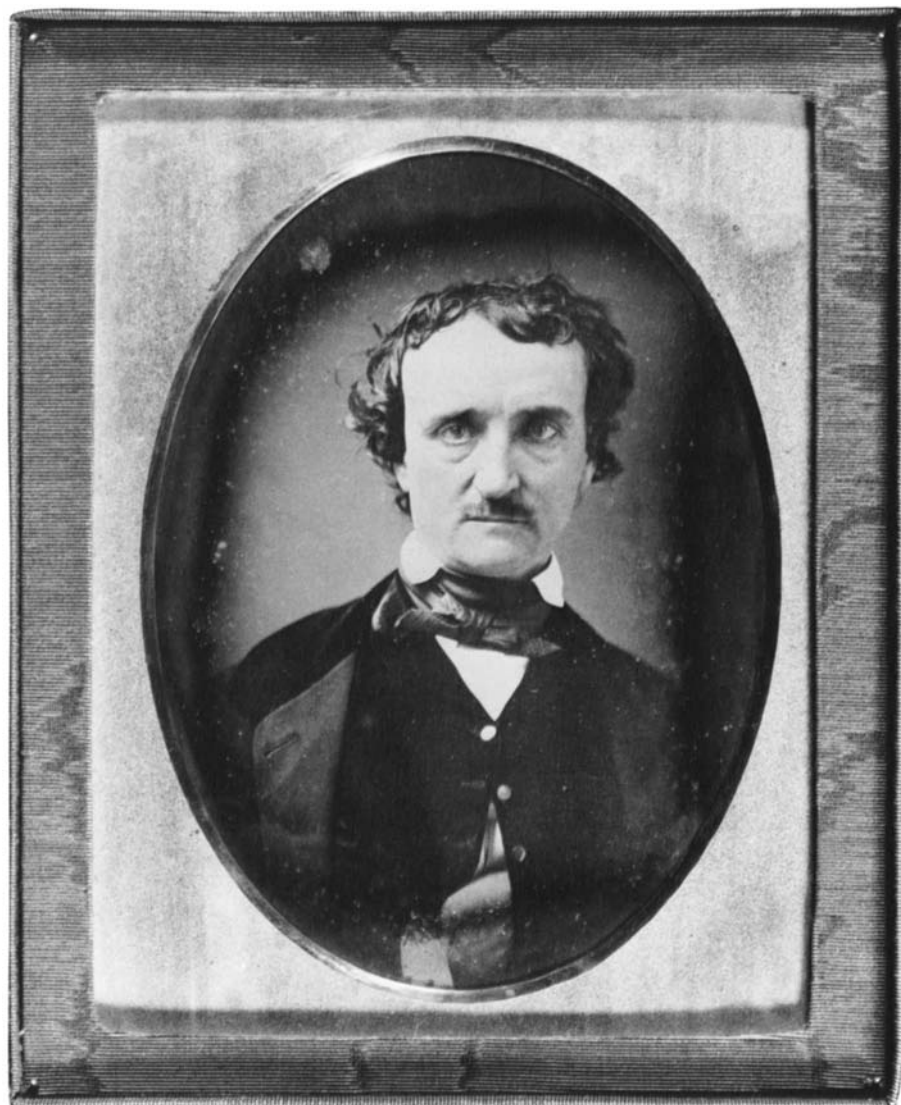
American, 1827–1858

Portrait of Louis-Jacques-Mandé
Daguerre, 1848

Daguerreotype, 16 x 12 cm
(6⅓⅙" x 4⅓⅙")

84.XT.953

PROVENANCE: Robert J. McHugh, New York,
1984.



12

12. UNIDENTIFIED MAKER
Edgar Allan Poe, late October 1848 (?)
 Daguerreotype, 12.2 x 8.9 cm
 (4¹³/₁₆" x 3¹/₂")
 84.XT.957

PROVENANCE: Arnold Crane, Chicago, 1984.



13

13. ANNA ATKINS
 British, 1799–1871
Uvena Nova Villia, circa 1850
 Cyanotype, 34.8 x 24.6 cm
 (13¹¹/₁₆" x 9¹¹/₁₆")
 84.XM.797

PROVENANCE: Samuel Wagstaff, Jr., New York, 1984.



14

14. ALBERT SANDS SOUTHWORTH
 AND JOSIAH JOHNSON HAWES
 American
 Southworth: 1811–1894
 Hawes: 1808–1901
*First Anesthesia, Massachusetts General
 Hospital*, 1853
 Daguerreotype, 21.6 x 16.5 cm
 (8¹/₂" x 6¹/₂")
 84.XT.958

PROVENANCE: Arnold Crane, Chicago, 1984.



15

15. NADAR
 (Gaspard-Félix Tournachon)
 French, 1820–1910
Self-Portrait, circa 1855

Salt print, 20.5 x 16.9 cm
(8¹/₁₆" x 6⁵/₈")
84.XM.436.2

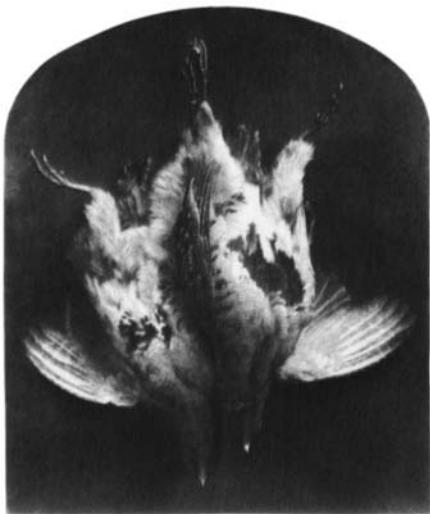
PROVENANCE: Samuel Wagstaff, Jr., New York,
1984.



16

16. ROGER FENTON
British, 1819–1869
Valley of the Shadow of Death, 1855
Salt print, 27.5 x 34.7 cm
(10⁷/₈" x 13¹/₁₆")
84.XM.504

PROVENANCE: Samuel Wagstaff, Jr., New York,
1984.



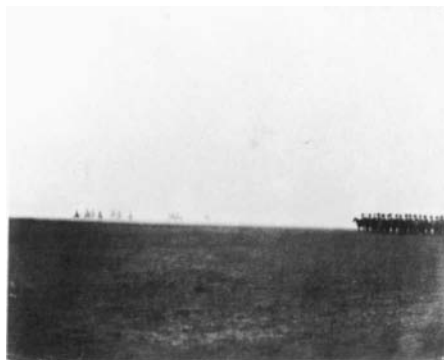
17

17. WILLIAM LAKE PRICE
British, circa 1810–1890
The First of September, circa 1855
Albumen print, 29.2 x 24.5 cm
(11¹/₂" x 9¹/₁₆")
84.XP.703

PROVENANCE: Samuel Wagstaff, Jr., New York,
1984.



20



18

18. GUSTAVE LE GRAY
French, 1820–1882
Cavalry Exercises at Camp Chalons, 1857
Albumen print, 26.5 x 32.9 cm
(10⁷/₁₆" x 13")
84.XM.637

PROVENANCE: Samuel Wagstaff, Jr., New York,
1984.



19

19. ALEXANDER GARDNER
American (b. Scotland), 1821–1882
President Lincoln on the Battlefield of Antietam, Maryland, with Major General McClelland and Allan Pinkerton, Chief of the Secret Service, October 3, 1862, 1862
Albumen print, 22 x 19.6 cm
(8⁵/₈" x 7³/₄")
84.XM.482.1

PROVENANCE: Samuel Wagstaff, Jr., New York,
1984.

20. COL. STUART WORTLEY
British, 1832–1890
*The Day Is Done, and the Darkness Falls
from the Wings of Night*, circa 1862
Albumen print, 29.5 x 35 cm
(11 $\frac{5}{8}$ " x 13 $\frac{1}{16}$ ")
84.XM.644.1

PROVENANCE: Samuel Wagstaff, Jr., New York,
1984.



21

21. CHARLES AUBRY
French, 1811–1877
Nature Morte, circa 1864
Albumen print, 46.8 x 37.3 cm
(18 $\frac{1}{16}$ " x 14 $\frac{3}{4}$ ")
84.XM.394

PROVENANCE: André Jammes, Paris, 1984.



22

22. JULIA MARGARET CAMERON
British (b. India), 1815–1879
The Whisper of the Muse, 1865
(from the Overstone Codex)
Albumen print, 26.1 x 21.4 cm
(10 $\frac{5}{16}$ " x 8 $\frac{7}{16}$ ")
84.XZ.186

PROVENANCE: Daniel Wolf, New York, 1984.



23

23. JULIA MARGARET CAMERON
British (b. India), 1815–1879
Prospero, 1865 (from the
Overstone Codex)
Albumen print, 26.7 x 21.3 cm
(10 $\frac{1}{2}$ " x 8 $\frac{3}{8}$ ")
84.XZ.186

PROVENANCE: Daniel Wolf, New York, 1984.



24

24. JULIA MARGARET CAMERON
British (b. India), 1815–1879
Hallam Tennyson, 1867
Albumen print, 33.2 x 26.5 cm
(13 $\frac{1}{16}$ " x 10 $\frac{9}{16}$ ")
84.XM.443.1

PROVENANCE: Samuel Wagstaff, Jr., New York,
1984.



25

25. CARLETON E. WATKINS
American, 1829–1916
*The First View of the Valley from the
Mariposa Trail* (from Watkins Yosemite
Gallery), 1866–1868
Albumen print, 19.3 x 29.6 cm
(7 $\frac{5}{8}$ " x 11 $\frac{21}{32}$ ")
84.XO.199

PROVENANCE: Daniel Wolf, New York, 1984.



26

26. JOHN MORAN
American, 1832–1903
Limón Bay, High Tide, circa 1874
Albumen print, 20.1 x 27 cm
(7 $\frac{7}{8}$ " x 10 $\frac{5}{8}$ ")
84.XP.706

PROVENANCE: Samuel Wagstaff, Jr., New York,
1984.



27

27. THOMAS EAKINS
American, 1844–1916
Unidentified Models in Eakins' Studio,
circa 1883
Platinum print, 16.3 x 25 cm
(6 $\frac{3}{8}$ " x 9 $\frac{7}{8}$ ")
84.XM.155.38

PROVENANCE: Seymour Adelman, Philadelphia,
1984.



29

29. THOMAS EAKINS
American, 1844–1916
Unidentified Man in Dakota Territory,
1887
Albumen print, 8.7 x 11.3 cm
(3 $\frac{3}{8}$ " x 4 $\frac{7}{16}$ ")
84.XM.155.33

PROVENANCE: Seymour Adelman, Philadelphia,
1984.



31

31. EDGAR DEGAS
French, 1834–1917
Seated Nude, circa 1895
Gelatin silver print, 17 x 12 cm
(6 $\frac{3}{4}$ " x 4 $\frac{3}{4}$ ")
84.XM.495.1

PROVENANCE: Samuel Wagstaff, Jr., New York,
1984.



28

28. NADAR
(Gaspard-Félix Tournachon)
French, 1820–1910
Chevreul Interviewed by Nadar, 1886
Gelatin bromide print, 57.3 x 41.5 cm
(22 $\frac{3}{8}$ " x 16 $\frac{3}{8}$ ")
84.XM.436

PROVENANCE: Samuel Wagstaff, Jr., New York,
1984.



30

30. THOMAS EAKINS
American, 1844–1916
Amelia C. Van Buren, circa 1891
Platinum print, 8.3 x 5.8 cm
(3 $\frac{3}{16}$ " x 2 $\frac{5}{16}$ ")
84.XM.155.15

PROVENANCE: Seymour Adelman, Philadelphia,
1984.



32

32. EDGAR DEGAS
French, 1834–1917
Nude from Behind, circa 1895
Gelatin silver print, 16.5 x 12 cm
(6 $\frac{1}{2}$ " x 4 $\frac{3}{4}$ ")
84.XM.495

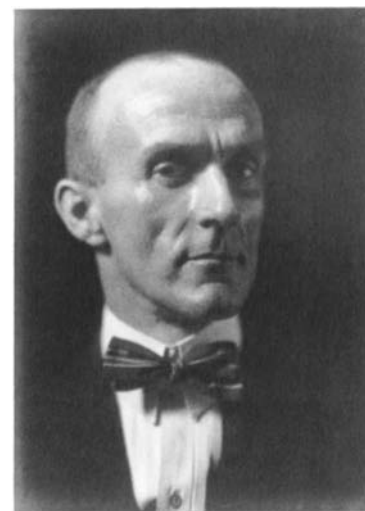
PROVENANCE: Samuel Wagstaff, Jr., New York,
1984.



34

34. EDWARD WESTON
American, 1886–1958
Charis, Rustic Road, 1936
Gelatin silver print, 24.1 x 19.2 cm
(9½" x 7½")
84.XM.1381.1

PROVENANCE: Arnold Crane, Chicago, 1984.



35

35. WERNER MANTZ
German, 1901–1983
Untitled, 1922
Gelatin silver print, 22.3 x 16.2 cm
(8⅓" x 6⅜")
84.XM.136.7

PROVENANCE: Volker Kahmen/Georg Heusch, Rheinbach-Todenfeld, West Germany, 1984.



33

33. ALFRED STIEGLITZ
American, 1864–1946
Marie Rapp, 1916
Platinum print, 25.2 x 20.2 cm
(9⅓" x 7⅓")
84.XM.217.9

PROVENANCE: Daniel Wolf, New York, 1984.



36

36. LASZLO MOHOLY-NAGY
American (b. Hungary), 1895–1946
The Law of the Series, 1925
Rephotographed photomontage,
22 x 16.8 cm (8⅓" x 6⅜")
84.XM.997

PROVENANCE: Arnold Crane, Chicago, 1984.



37

37. LASZLO MOHOLY-NAGY
American (b. Hungary), 1895–1946
The Hydrocephalus
(*Der Wasserkopf*), 1925
Rephotographed photomontage,
12 x 15.9 cm (4¾" x 6¼")
84.XM.997

PROVENANCE: Arnold Crane, Chicago, 1984.



38

38. HUGO ERFURTH
German, 1874–1948
Oskar Schlemmer, 1926
Gelatin silver print, 15.9 x 11.3 cm
(6¼" x 4⅞")
84.XP.124.4

PROVENANCE: Volker Kahmen/Georg Heusch,
Rheinbach-Todenfeld, West Germany, 1984.



39

39. ALBERT RENGGER-PATZSCH
German, 1897–1966
Flatirons, circa 1927–1928
Gelatin silver print, 23 x 17 cm
(9¼" x 6⅞")
84.XM.138.1

PROVENANCE: Volker Kahmen/Georg Heusch,
Rheinbach-Todenfeld, West Germany, 1984.



40

40. IMOGEN CUNNINGHAM

American, 1883–1976

Black and White Lily, 1928/29

Gelatin silver print, 30 x 23.4 cm

(11 $\frac{5}{8}$ " x 9 $\frac{3}{16}$ ")

84.XP.208.1

PROVENANCE: Daniel Wolf, New York, 1984.



41

41. FRANCIS BRUGIERE

American, 1879–1945

Untitled (Cut Paper), circa 1928

Gelatin silver print, 35.5 x 27.9 cm

(14" x 11")

84.XM.469.1

PROVENANCE: Samuel Wagstaff, Jr., New York, 1984.



42

42. WALKER EVANS

American, 1903–1975

Railroad Tracks, circa 1929

Gelatin silver print, 8 x 14.2 cm

(3 $\frac{1}{8}$ " x 5 $\frac{9}{16}$ ")

84.XM.498

PROVENANCE: Samuel Wagstaff, Jr., New York, 1984.



43

43. AUGUST SANDER

German, 1876–1964

The Serving Maid (Serviererin), 1929

Gelatin silver print, 23.5 x 11.4 cm

(9 $\frac{1}{4}$ " x 4 $\frac{1}{2}$ ")

84.XM.498

PROVENANCE: Samuel Wagstaff, Jr., New York, 1984.



44

44. ALFRED STIEGLITZ

American, 1864–1946

Untitled, circa 1930

Gelatin silver print, 11.4 x 8.9 cm

(4 $\frac{1}{2}$ " x 3 $\frac{1}{2}$ ")

84.XM.914.1

PROVENANCE: Daniel Wolf, New York, 1984.



45

45. AUGUST SANDER

German, 1876–1964

The Bricklayer (Mauermeister am Kaminbau), 1932

Gelatin silver print, 29 x 18 cm

(11 $\frac{3}{8}$ " x 7 $\frac{1}{16}$ ")

84.XM.498

PROVENANCE: Samuel Wagstaff, Jr., New York, 1984.



46

46. ALEXANDER RODCHENKO
Russian, 1891–1956
En Route, 1932
Gelatin silver print, 18 x 12 cm
(7 1/8" x 4 3/4")
84.XM.258.1

PROVENANCE: Galerie Gmurzynska, Cologne, 1984.



48

48. WEEGEE
(Arthur H. Fellig)
American (b. Hungary), 1899–1968
Man in Paddy Wagon, circa 1941
Gelatin silver print, 35.1 x 27.8 cm
(13 7/8" x 11")
84.XM.862

PROVENANCE: Samuel Wagstaff, Jr., New York, 1984.



47

47. MAN RAY
(Emmanuel Rudnitsky)
American, 1890–1976
Still Life composed for Minotaure, 1933
Three-color carbon transfer,
30.7 x 23.9 cm (12 1/16" x 9 3/8")
84.XM.1000.6

PROVENANCE: Arnold Crane, Chicago, 1984.



49

49. PAUL STRAND
American, 1890–1976
The Family, Luzzara, 1953
Gelatin silver print, 11.7 x 19.3 cm
(4 5/8" x 7 5/8")
84.XM.894

PROVENANCE: Pace/MacGill Gallery, New York, 1984.

SCULPTURE AND WORKS OF ART

Note: More complete information on the Museum's collection of tin-glazed earthenware will be published in the forthcoming maiolica catalogue by Jörg Rasmussen and Catherine Hess.

CERAMICS: SPANISH



151 (detail)

151. TILE FLOOR
Spanish (Manises?), circa 1425–1450
Tin-glazed earthenware, Overall
Dimensions: 110 x 220 cm (4' x 6');
square tiles: 11.2–12.4 cm (4⁷/₁₆"–
4⁷/₈""); hexagonal tiles: 10.8–11.1 x
21.7–21.8 cm (4¹/₄"–4³/₈" x 8¹/₄"–
8⁹/₁₆""). The mottoes *speratens* and *ne
oblyer* are inscribed on the scrolls
across the hexagonal tiles.
84.DE.747

The coat of arms on the square tiles may
belong to the Bonacossi family, Ferrara.
PROVENANCE: Grassi collection, Florence, before
1920; [Ruth Blumka, New York].

CERAMICS: ITALIAN



152

152. DISH (*bacino*)
Italian (Florence), circa 1400–1450
Tin-glazed earthenware,
Diam: 25 cm (9³/₄"")
84.DE.94

PROVENANCE: E. R. Paget collection, London;
A. Pringsheim collection, Munich; Dr. A.
Kauffmann, London; [Rainer Zietz, London].



153

153. DRUG JAR (*albarello*)
Italian (Florence), circa 1400–1450
Tin-glazed earthenware,
H: 18.5 cm (7¹/₄"")
84.DE.100

PROVENANCE: Sale, Sotheby's, London,
November 22, 1983, lot 194; [Rainer Zietz,
London].



154

154. PORTRAIT JUG (*brocca*)
Italian (Florence), circa 1400–1450
Tin-glazed earthenware,
H: 34 cm (13³/₈"")
84.DE.101

PROVENANCE: Saville family, Rufford Abbey,
Yorkshire; sale, Christie's, London, October 11,
1938, lot 879; sale, Sotheby's, London,
December 4, 1956, lot 24; Robert Strauss
collection (sale, Christie's, London, June 21,
1976, lot 7); [Rainer Zietz, London].



155

155. JUG (*boccia*)
Italian (Tuscany), early fifteenth
century
Tin-glazed earthenware,

H: 25 cm (9¾")
84.DE.95

PROVENANCE: Dutch private collection;
[Rainer Zietz, London].



156

156. DRUG JAR (*albarello*)
Italian (Florence), circa 1430
Tin-glazed earthenware,
H: 18 cm (7¼")
84.DE.96

PROVENANCE: Dr. J. Chompret collection, Paris;
[Rainer Zietz, London].



157

157. OAK-LEAF JAR (*orciuolo biansato*)
Italian (Florence), circa 1425–1450
Workshop of Giunta di Tugio (?)
Tin-glazed earthenware, H: 39.4 cm
(15½"). The area below the handle
bears the six-pointed asterisk mark
common on wares attributed to the

di Tugio workshop.
84.DE.97

PROVENANCE: Contini-Bonacossi collection,
Florence; [Rainer Zietz, London].



158

158. OAK-LEAF JAR (*orciuolo biansato*)
Italian (Florence), circa 1431
Workshop of Giunta di Tugio (?)
Tin-glazed earthenware, H: 25 cm
(9¾"). The area below the handle
bears the six-pointed asterisk mark
common on wares attributed to the
di Tugio workshop.
84.DE.98

The crutch painted in green on both strap
handles is the symbol of the Santa Maria
Nuova Hospital, Florence. The running
saddle-back boar framed by the oak-leaf
decoration may be the emblem of the
ancient Pistoian Panciatichi family.

PROVENANCE: Sir Thomas Ingilby, Bt.; sale,
Sotheby's, London, April 14, 1981, lot 13;
[Rainer Zietz, London].



159

159. DOUBLE-HANDLED DRUG JUG
(*albarello biansato*)
Italian (Florence), circa 1450–1500
Tin-glazed earthenware,
H: 22 cm (8⅝"). Inscribed:
AMA' DIO on one side.
84.DE.99

The coat of arms may be that of the
Baglioni family, Perugia.

PROVENANCE: A. Pringsheim collection,
Munich; [Alfred Spero, London]; [Rainer
Zietz, London].



160

160. FAMIGLIA GOTICA TWO-
HANDLED WAISTED DRUG JAR
(*albarello biansato*)
Italian (Faenza), circa 1475–1480
Tin-glazed earthenware,
H: 22.5 cm (8⅝")
84.DE.102

PROVENANCE: Sale, Christie's, London, October
3, 1983, lot 19; [Rainer Zietz, London].



161

161. DRUG JAR (*albarello*)
Italian (Faenza), circa 1480
Tin-glazed earthenware,
H: 31.5 cm (12 $\frac{3}{8}$ "'). Inscribed:
'E'ACEITATI CIT[RU]S' on one side.
84.DE.104

PROVENANCE: A. Pringsheim collection, Munich; Charles Damiron collection, Lyon; P. Damiron collection; [Rainer Zietz, London].



162

162. FAMIGLIA GOTICA PEACOCK-PATTERN DISH (*piatto*)
Italian (Tuscany or Faenza),
circa 1500
Tin-glazed earthenware,
Diam: 39 cm (15 $\frac{3}{8}$ "')
84.DE.103

PROVENANCE: Sir William Stirling-Maxwell, Bt., K.T.; Lt. Col. W. J. Stirling of Keir (sale, Sotheby's, London, June 18, 1946, lot 79); F. D. Lycett-Green (sale, Sotheby's, London, October 14, 1960, lot 24); Robert Strauss

collection (sale, Christie's, London, June 20, 1976, lot 14); [Cyril Humphries, London]; [Rainer Zietz, London].



163

163. PAIR OF DRUG JARS (*albarelli*)
Italian (Faenza), circa 1510
Tin-glazed earthenware, H: 24.8 cm
(9 $\frac{3}{4}$ "'). Inscribed: B° on the backs of
both pieces.
84.DE.112

PROVENANCE: J. Pierpont Morgan collection, New York; Joseph E. Widener collection, Philadelphia; sale, Samuel T. Freeman and Company, Philadelphia, June 20, 1944, lots 326 and 327; Dr. A. Bak collection, New York; sale, Sotheby's, London, December 7, 1965, lot 54; Benjamin Sonnenberg collection, New York; sale, Sotheby's, New York, June 5, 1979, lot 356; [Rainer Zietz, London].



164

164. ISTORIATO DISH (*coppa*)
Italian (Faenza), circa 1515-1520
Tin-glazed earthenware,

Diam: 24.5 cm (9 $\frac{5}{8}$ "'). On the bottom is a mark consisting of a crossed circle with a smaller circle in each of the four quarters.

84.DE.106

PROVENANCE: Sale, Sotheby's, London, November 21, 1978, lot 42; [Rainer Zietz, London].



165

165. DISH WITH BERETTINO GROUND (*tagliere*)
Italian (Faenza), circa 1525
Attributed to Baldassare Manara
Tin-glazed earthenware,
Diam: 44 cm (17 $\frac{1}{16}$ "')
84.DE.113

PROVENANCE: Henri Gauthier (sale, Paris, May 3, 1929); George Durlacher, Esq. (sale, Christie's, London, April 6, 1938, lot 26); H. S. Reitlinger (sale, Sotheby's, London, April 27, 1959, lot 142); [Rainer Zietz, London].



166

166. DRUG JAR (*albarello*)
Italian (Faenza), circa 1520–1530
Tin-glazed earthenware, H: 37 cm
(14 $\frac{1}{16}$ "'). Inscribed: *FLORIJ*
PERSICHI on one side.
84.DE.105

PROVENANCE: [Stora, Paris]; Whitney Warren collection (sale, Parke Bernet Galleries, New York, October 7, 1943, lot 448, sale, Sotheby's, London, November 22, 1983, lot 197); [Rainer Zietz, London].

PROVENANCE: [Stora, Paris]; Charles Damiron collection, Lyon; P. Damiron collection (sale, Sotheby's, London, November 22, 1983, lot 209); [Rainer Zietz, London].



168

168. TAZZA (*crepina*)
Italian (Faenza), circa 1535
Tin-glazed earthenware,
Diam: 28 cm (11")
84.DE.114

PROVENANCE: Prince Thibault d'Orléans (sale, Sotheby's, London, February 5, 1974, lot 30); [Rainer Zietz, London].

PROVENANCE: J. Pierpont Morgan collection, New York; [Rainer Zietz, London].



170

170. PLATE (*piatto*)
Italian (Cafaggiolo?), circa 1500
Tin-glazed earthenware,
Diam: 27.3 cm (10 $\frac{3}{4}$ "'). Inscribed:
'S P' (initial letters of Saint Peter) on
the front.
84.DE.108

PROVENANCE: Swiss private collection;
[Rainer Zietz, London].



167

167. ISTORIATO SAUCER DISH (*coppa*)
Italian (Faenza), circa 1535
By Baldassare Manara
Tin-glazed earthenware,
Diam: 21.5 cm (8 $\frac{5}{16}$ "'). Inscribed:
PETRE DIRIGIS ME on the scroll and
signed: *BALDASARA Manara fa[n]*.
in the center on the raised foot.
84.DE.107



169

169. BERETTINO JUG (*boccale*)
Italian (Faenza), 1536
Tin-glazed earthenware, H: 31.8 cm
(12 $\frac{1}{2}$ "'). Inscribed: *1536* (date) on
each of the tablets under the three
medallions and under the handle.
84.DE.115



171

171. BLUE AND WHITE PLATE (*tondino*)
Italian (Cafaggiolo), circa 1500–1525
Tin-glazed earthenware,
Diam: 24 cm (9 $\frac{1}{2}$ "'). Inscribed: *I[n]*
Chafaggiuolo in blue on the reverse
side.
84.DE.109

PROVENANCE: Charles Loeser collection,
Florence; sale, Sotheby's, London, December 8,
1959, lot 54; Robert Strauss collection (sale,
Christie's, London, June 21, 1976, lot 19);
[Rainer Zietz, London].



172

172. BLUE AND GOLD LUSTER CHARGER (*piatto*)
Italian (Deruta), circa 1520
Tin-glazed earthenware, Diam: 42 cm (16½"). Inscribed: *VIVIS ERO VIV[US] E MORTU[US] ERO VIV[US]* on the scroll.
84.DE.110

PROVENANCE: R. W. M. Walker (sale, Christie's, London, July 25, 1943, lot 73); Adda collection, Paris; sale, Christie's, London, November 20, 1967, lot 87; [Rainer Zietz, London].



174

174. PLATE (*tondino*)
Italian (Castel Durante), circa 1515
Attributed to the painter of the Giovanni Maria bowl
Tin-glazed earthenware,
Diam: 23.5 cm (9¼")
84.DE.116

PROVENANCE: Alessandro Castellani collection (sale, Hôtel Drouot, Paris, May 27, 1878, lot 34); Charles Damiron collection, Lyon (sale, Sotheby's, London, June 16, 1938, lot 60); Robert Strauss collection (sale, Christie's, London, June 21, 1976, lot 22); [Cyril Humphries, London]; [Rainer Zietz, London].



176

176. ISTORIATO DISH (*tagliere*)
Italian (Urbino), 1534
By Francesco Xanto Avelli da Rovigo
Tin-glazed earthenware,
Diam: 46 cm (18½"). Inscribed: *.M.D.XXXIII./Quest'è'l pastor che mal mirò'l bel/volto/D'Helena Greca, e, quel famoso rapto/Pel qual fu'l mondo sotto sopra volto./Fra[n]:Xa[n]to.A./da Rovigo, i[n]/Urbino.*
in blue on the underside.
84.DE.118

PROVENANCE: Sale, Sotheby's, London, November 21, 1978, lot 44; [Rainer Zietz, London].



173

173. LUSTERPLATE (*tondino*)
Italian (Gubbio), 1524
By Maestro Giorgio Andreoli
Tin-glazed earthenware, Diam: 39.9 cm (15¾"). Inscribed: *Mo G 1524* in the center of the reverse side.
84.DE.111

PROVENANCE: Sale, Sotheby's, London, November 21, 1978, lot 41; [Rainer Zietz, London].



175

175. ARMORIAL DISH (*piatto*)
Italian (Castel Durante), circa 1519-1520
By Nicolò da Urbino
Tin-glazed earthenware,
Diam: 41 cm (16½")
84.DE.117

PROVENANCE: Ralph Bernal collection (sale, Christie's, London, March 5, 1855, lot 1767); [Rainer Zietz, London].



177

177. FLASK AND COVER (*fiasco da pellegrino*)
Italian (Urbino), circa 1560-1570
Fontana workshop.
Tin-glazed earthenware,

H: 43.5 cm (17¼")
84.DE.119

PROVENANCE: Sale, Sotheby's, London, November 22, 1983, lot 160; [Rainer Zietz, London].



178

178. DISH A CANDELIERI (*piatto*)
Italian (Venice), mid-sixteenth century
Tin-glazed earthenware,
Diam: 48 cm (18¾"). Inscribed:
SPQR on the front side panel.
84.DE.120

PROVENANCE: Robert Strauss collection (sale, Christie's, London, June 21, 1976, lot 52); [Rainer Zietz, London].

GLASS: ITALIAN

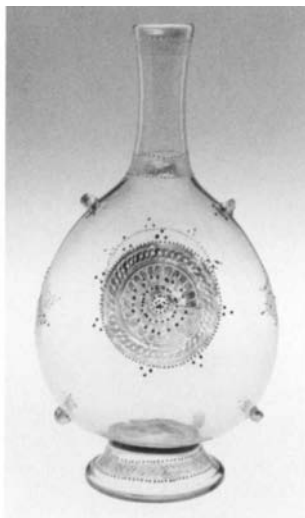


179

179. EWER
Italian (Venice), late fifteenth or
early sixteenth century

Free-blown soda glass with gilt and
enameled decoration, H: 27.9 cm (11")
84.DK.512

PROVENANCE: Emile Gavet, Paris; John Edward Taylor, London; George Eumorfopoulos, London; Blumka collection, New York.



180

180. FLASK
Italian (Venice), late fifteenth or
early sixteenth century
Free-blown soda glass with gilt and
enameled decoration, H: 37.8 cm
(14¾"); W (approx.): 19.5 cm
(7¾"); D: 9.6 cm (3⅞")
84.DK.538

PROVENANCE: Blumka collection, New York.



181

181. GOBLET
Italian (Venice), late fifteenth or
early sixteenth century

Free- and mold-blown soda glass
with gilt and enameled decoration,
H: 18.4 cm (7¼")
84.DK.533

PROVENANCE: Blumka collection, New York.



182

182. GOBLET
Italian (Venice), circa 1500
Free-blown soda glass with applied
gilt and enameled decoration,
H: 17.8 cm (7"). Inscribed: *Virtus
Laudata Crescit* around the lip in
applied gold; now much rubbed.
84.DK.534

PROVENANCE: Blumka collection, New York.



183

183. TAZZA
Italian (Venice), circa 1500
Free- and mold-blown glass with gilt
and enameled decoration,
H: 17.8 cm (7")
84.DK.535

PROVENANCE: Prince of Liechtenstein, Vaduz;
Blumka collection, New York.



184

184. BOWL

Italian (Venice), circa 1500
Free-blown "chalcedony" glass,
H: 12.5 cm (4¹⁵/₁₆"");
Diam: 19.6 cm (7³/₄"")
84.DK.660

PROVENANCE: Biemann collection (sale,
Sotheby's, London, June 16, 1984, lot 48);
[David Inc., Vaduz].



186

186. GOBLET

Italian (Venice), probably decorated
in the North, circa 1500–1550
Free-blown soda glass with gilt and
enameled decoration,
H: 23.5 cm (9¹/₄"")
84.DK.537

The coat of arms is that of the barons of
Liechtenberg, Austria.

PROVENANCE: Kieslinger, Vienna; Blumka
collection, New York.



188

188. TAZZA

Italian (Venice), early sixteenth
century
Free- and mold-blown soda glass
with gilt and enameled decoration,
H: 21.4 cm (8⁷/₁₆"")
84.DK.511

PROVENANCE: Prince of Liechtenstein, Vaduz;
Blumka collection, New York.



185

185. FLASK

Italian (Venice), circa 1500–1525
Free-blown soda glass with enameled
and applied decoration,
H: 31.3 cm (12⁵/₁₆"")
84.DK.539

PROVENANCE: A. von Frey, Paris (?); Blumka
collection, New York.



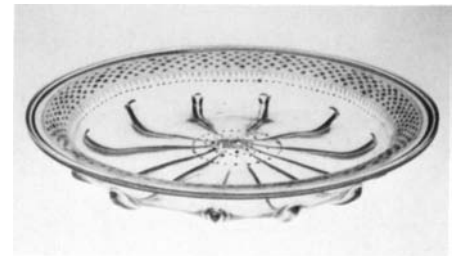
187

187. ARMORIAL BOWL

Italian (Venice), circa 1513–1534
Colorless glass with enameled
decoration, H: 15.8 cm (6¹/₄"");
Diam: 29.5 cm (11⁵/₈"")
84.DK.655

The interior is enameled with the coat of
arms of a Medici pope.

PROVENANCE: Sale, Sotheby's, London, February
23, 1976, lot 181; [David Inc., Vaduz].



189

189. PLATE

Italian (Venice), early sixteenth
century
Free- and mold-blown soda glass
with gilt and enameled decoration,
Diam: 30.5 cm (12"")
84.DK.536

PROVENANCE: Blumka collection, New York.



190

190. STANDING COVERED CUP
Italian (Venice), mid-sixteenth century (mounts somewhat later)
Free-blown filigree glass with silver-gilt mounts, H: 21.5 cm (8 $\frac{5}{16}$ "'). The lip bears the inspection mark of Augsburg, a horizontal acorn, and a maker's mark.
84.DK.514

PROVENANCE: Blumka collection, New York.



191

191. DOUBLE-HANDLED VASE
Italian (Venice), mid-sixteenth century
Colorless glass with *vetro a retorti* and *vetro a fili* decoration, H: 22.5 cm (8 $\frac{7}{8}$ "')
84.DK.654

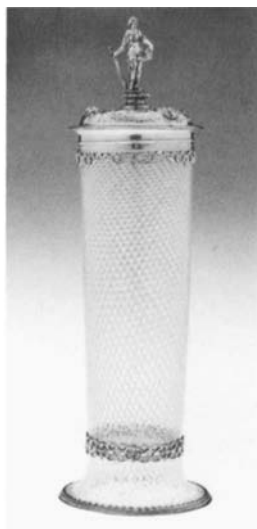
PROVENANCE: [David Inc., Vaduz].



192

192. GOBLET
Italian (Venice), sixteenth century
Free-blown soda glass with enameled decoration, H: 14 cm (5 $\frac{1}{2}$ "')
84.DK.540

PROVENANCE: Blumka collection, New York.



193

193. COVERED STANGENGLAS
Italian (Venice), circa 1575-1600 (mounts slightly later)
Free-blown filigree glass with silver-gilt mounts, H: 31.3 cm (12 $\frac{1}{4}$ "').
Inscribed: *SEI WILLKUMEN MEIN HAUS-SEZ AN TRINK AUS. TRAG FRID NIT HINAUS.* on the lip mount.
84.DK.513

PROVENANCE: A. von Frey, Paris; Blumka collection, New York.



194

194. VASE
Italian (Venice), late sixteenth century
Filigree glass, H: 21.6 cm (8 $\frac{1}{2}$ "')
84.DK.656

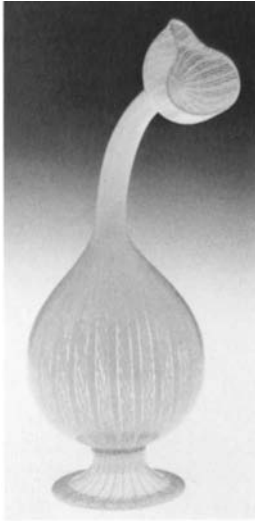
PROVENANCE: Sale, Christie's, London, February 8, 1977, lot 241; [David Inc., Vaduz].



195

195. GOBLET
Italian (Venice), late sixteenth or early seventeenth century
Free-blown and diamond-point engraved soda glass, H: 15.2 cm (6"').
Inscribed: *Sig. Dottore D. Pietro Lessio* around the lip in diamond point.
84.DK.541

PROVENANCE: E. and A. Silberman, Vienna; Oscar Bondy, Vienna; Blumka collection, New York.



196

196. KUTTROLF

Probably Italian (Venice), sixteenth or seventeenth century
Free-blown colorless glass with filigree decoration *a retorti*,
H: 24 cm (9 $\frac{3}{8}$ "")
84.DK.661

Possibly made in Venice for export.

PROVENANCE: Biemann collection (sale, Sotheby's, London, June 16, 1984, lot 58); [David Inc., Vaduz].



197

197. TAZZA

Italian (Venice), circa 1600
Colorless glass with filigree decoration *a retorti* and *a reticello*,
H: 10 cm (3 $\frac{1}{16}$ ""); Diam: 17.4 cm (6 $\frac{7}{8}$ "")
84.DK.652

PROVENANCE: Sale, Sotheby's, London, February 23, 1976, lot 175; [David Inc., Vaduz].



198

198. BUCKET WITH HANDLE (*secchiello*)

Italian (Venice), circa 1650–1700
Free-blown grayish-brown "ice" glass, H: 11.2 cm (4 $\frac{1}{2}$ "");
Diam: 16.8 cm (6 $\frac{5}{8}$ "")
84.DK.657

PROVENANCE: [David Inc., Vaduz].

GLASS: GERMAN



199

199. MAIGELEIN

German (lower Rhineland),
circa 1450–1500
Mold-blown potash lime glass,
H: 4.9 cm (1 $\frac{5}{16}$ "")
84.DK.521

PROVENANCE: Leopold Seligmann, Cologne; Karl Ruhmann, Vienna; Blumka collection, New York.



200

200. BEAKER

German (middle or lower Rhineland), circa 1475–1500
Mold-blown potash lime glass,
H: 7.5 cm (3"")
84.DK.522

PROVENANCE: Leopold Seligmann, Cologne; Maurice Rothschild, Paris; A. von Frey, Paris; Blumka collection, New York.



201

201. KRAUTSTRUNK

German, circa 1475–1500
Free-blown potash lime glass with applied decoration, H: 6.2 cm (2 $\frac{7}{16}$ "")
84.DK.524

PROVENANCE: Blumka collection, New York.



202

202. BEAKER

German (Spessart?), second half of the fifteenth or early sixteenth century

Mold-blown potash lime glass, H: 9 cm (3⁹/₁₆"")

84.DK.523

PROVENANCE: A. von Frey, Paris; Blumka collection, New York.



203

203. PRUNTED BEAKER

German, late fifteenth or early sixteenth century

Free-blown potash lime glass with applied decoration, H: 9.9 cm (3⁷/₈"")

84.DK.526

PROVENANCE: Hohenzollern-Sigmaringen Museum, West Germany; Leopold Seligmann, Cologne; A. Vecht, Amsterdam; A. von Frey, Paris; Blumka collection, New York.



204

204. PRUNTED HUMPEN

German, sixteenth century

Free-blown potash lime glass with applied decoration, H: 25.2 cm (9¹⁵/₁₆"")

84.DK.510

PROVENANCE: Hans Wilczek, Burg Kreuzenstein; Franz Ruhmann, Vienna; Blumka collection, New York.



205

205. BEAKER

German (upper Bavaria?), 1586

Free-blown potash lime glass with enameled decoration, H: 21 cm (8¹/₄"")

84.DK.554

PROVENANCE: Hans Graf Wilczek, Burg Kreuzenstein; Blumka collection, New York.



206

206. STANGENGLAS

German (Saxony?), 1587

Free-blown potash lime glass with enameled decoration, H: 31.2 cm (12¹/₄""). Inscribed: *Auf Gott mein hoffnung/Paulus Fucsner Churts: S: Zeug/meister zu dresden.*

84.DK.555

PROVENANCE: Blumka collection, New York.



207

207. THICK-WALLED BEAKER

German (Saxony?), 1643

Free-blown potash lime glass with applied decoration and diamond-point engraved inscription, H: 12.5 cm (4¹⁵/₁₆""). Inscribed: *Trinck mich auss und wirff mich Nider/Hebb mich auff und vill mich wider Anno 1643.*

84.DK.529

PROVENANCE: Blumka collection, New York.



208

208. GOBLET
German (Nuremberg),
circa 1650–1700
By Hermann Schwinger (1640–1683)
Colorless glass with wheel-engraved
decoration, H: 29.6 cm (11½")
84.DK.566

PROVENANCE: A. von Frey, Paris; Blumka
collection, New York.



209

209. SATIRICAL BEAKER
Central German (Saxony or
Thuringia?), 1660
Free-blown potash lime glass with
gilt and enameled decoration,
H: 21.5 cm (8½"). Inscribed: *Hilff
Gott! wie muss sieh doch der gutte Tilly
leyden/Wie kann doch mancher Geld
auss seinem schimpfe schneiden/Wie
zeucht er doch vorbey, wie musser sich*

*doch bucken/Wie drucht ihn doch die
Butt auf seinem alten Rucken/Der
kaum geheyletist von Puffen, die kriegt/
Bey leyppischem confeky./Der Korb fast
uberwiegt Mehr als entragen kann/So
wandert er geschwinde/Mit sich und
seinem Stab in Regen/Schnee und
Winde Doch geht er nicht allein/sein
alte Geyss leufst mitte Und zettert bey
ihm her mit eben leisen Tritte/Sie
meckert dass sie muss mit dem zu fusse
fort/Mit dem sie vor stets fuhr an iede
Stelle und Ort/. From Tilly's mouth is
inscribed: O miserere mei; on the
basket: Nimiae Exaction; on the
barrel: Mea Constientia; on his staff:
Unicum et fragile; and from the
personification of the wind: Vindicta
divina/Vindicta divina.*

84.DK.562

PROVENANCE: Blumka collection, New York.



210

210. COVERED JUG
German (Thuringia?), 1671
Free-blown potash lime glass with
enameled decoration and pewter
mounts, H: 27.3 cm (10¾").
Inscribed: *Wirtt komt die ein Gast so
drag ihm fur wass du hast ist er Erbau
und Wohlgemutt/so nimbt er mitt einem
druncket und Brodt ver gutt ist er aber ein
sihalckin/der hauvt geborhn so ist alle
gutt thut an ihm verlohrn Gott behutte
und erhalte/Dass gantze Lubliche
handwerck der ku[p?]ner. On the
arcade over the figures is inscribed:
Drinckt und est Gott nicht vergest.*
84.DK.563

PROVENANCE: Oscar Bondy, Vienna; Blumka
collection, New York.

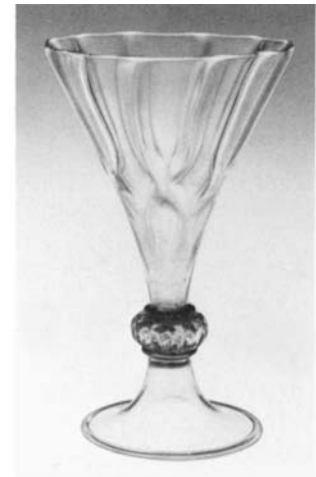
GLASS: AUSTRIAN



211

211. FRAGMENT OF A BEAKER
Austrian (Hall or Innsbruck), second
or third quarter of the sixteenth
century
Free-blown glass with gilt and
enameled decoration, H: 22 cm (8¾")
84.DK.547

PROVENANCE: Robert von Hirsch collection
(sale, Sotheby's, Basel); Blumka collection,
New York.

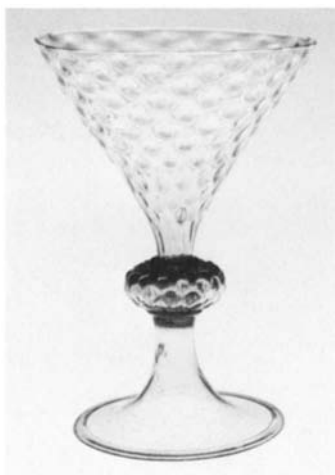


212

212. GOBLET
Austrian (Hall), mid-sixteenth
century
Free- and mold-blown gilt soda
glass, H: 19.1 cm (7½")

84.DK.542

PROVENANCE: Blumka collection, New York.



213

213. GOBLET

Austrian (Hall), mid-sixteenth century
Free-blown and molded gilt soda glass, H: 19 cm (7½")
84.DK.543

PROVENANCE: Blumka collection, New York.



214

214. COVERED BEAKER

Austrian (Hall), before 1555
Free-blown glass with enameled decoration and diamond-point engraved inscriptions, H: 37 cm (14⅞"). Among the more notable of the inscriptions are the following: *Ferdinandus/15 Militemus 94 16. Novembris Maximilianus/1564 U1. v.*

Pranckh/1573 Ferdinand Rudt von Khollenburg/1584...von Rottall d. Elter/1585 C.M.S. Reinprecht Herr von Sherffenwerg/15 V 87 EAP Bernhard Graf zu Ortenburg/15 V 94 WVVV Wilhelm von Oppersdorff.

84.DK.515

The coat of arms on the vessel wall is that of the Trapp family, Austria.

PROVENANCE: E. and A. Silberman, Vienna; Oscar Bondy, Vienna; Blumka collection, New York.



215

215. BOWL

Austrian (Hall or Innsbruck), circa 1570–1590
Colorless glass with diamond-point engraved and cold-painted decoration, H: 16 cm (6⅜"); Diam: 40.3 cm (15⅞")
84.DK.653

PROVENANCE: Erskine collection (sale, Sotheby's, London, June 26, 1978, lot 26); [David Inc., Vaduz].



216

216. GOBLET

Austrian (Hall), circa 1550–1600
Free- and mold-blown glass with gilt decoration, H: 25.4 cm (10")
84.DK.544

PROVENANCE: Blumka collection, New York.



217

217. GOBLET

Austrian, circa 1550–1600
Free- and mold-blown glass with applied decoration, H: 38.3 cm (15⅞")
84.DK.545

PROVENANCE: Hans Wilzcek, Burg Kreuzenstein; Blumka collection, New York.



218

218. UMBO VASE

Austrian (Hall or Innsbruck), circa 1550–1600
Free- and mold-blown soda glass with gold and cold-painted

decoration, H: 21.1 cm (8 $\frac{5}{16}$ "")
84.DK.546

PROVENANCE: Blumka collection, New York.



219

219. COVERED POKAL

Austrian (Hall), circa 1550–1600
Free-blown soda glass with applied,
gold, and cold-painted decoration,
H: 19.3 cm (7 $\frac{7}{8}$ "")
84.DK.548

PROVENANCE: Blumka collection, New York.

GLASS: BOHEMIAN



220

220. COVERED TANKARD

Bohemian, 1578
Free-blown potash lime glass with
enameled decoration and pewter
mounts, H: 27 cm (10 $\frac{5}{8}$ ""). Inscribed:
König . Herodis . Lest . Die

unschuldigen kindlein elendiglich todt.
84.DK.553

PROVENANCE: Wilczek, Schloss Eisgrub; Blumka
collection, New York.

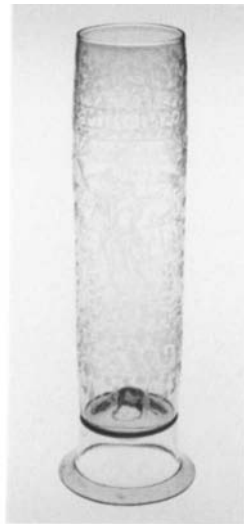


221

221. BEAKER

Bohemian, 1599
Free-blown potash lime glass with
enameled decoration, H: 11.4 cm
(4 $\frac{1}{2}$ ""). Inscribed: *Elias . In . Der
Wusten . An no . 1.5.9.9.*
84.DK.557

PROVENANCE: A. Vecht, Amsterdam; Blumka
collection, New York.



222

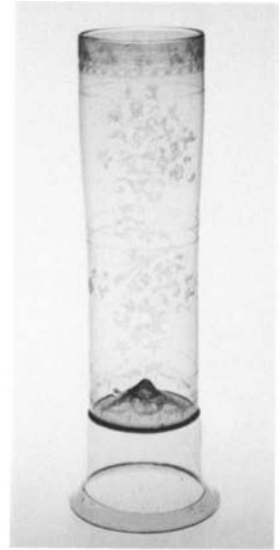
222. STANGENGLAS

Southern Bohemian, 1600
Free-blown potash lime glass with
diamond-point engraved decoration,
H: 34.5 cm (13 $\frac{1}{16}$ ""). Inscribed: *Frisch*

*auf jung gesel wol gemundt gar wol/ Mir
das friedeln thut in the upper parallel
bands; Lieb haben und nicht genessen/
Thut manchen gar sehr ferdrißen over
the couple; and Halte feste kommen es
komme frembde gaste/ Frisch auf over
the naked woman.*

84.DK.559

PROVENANCE: Oscar Bondy, Vienna; Blumka
collection, New York.



223

223. HUMPEN

Southern Bohemian, circa 1625–1650
Free-blown gray glass with
diamond-point engraved decoration,
H: 45 cm (17 $\frac{3}{4}$ "")
84.DK.659

PROVENANCE: Biemann collection (sale,
Sotheby's, London, June 16, 1984, lot 46);
[David Inc., Vaduz].

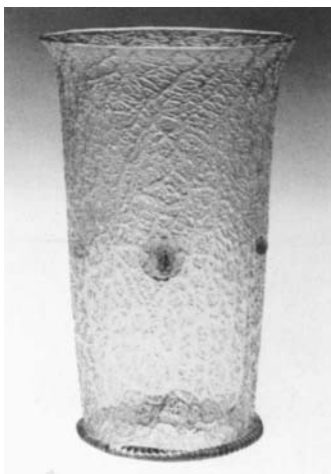


224

224. ENGRAVED BEAKER
Bohemian, late seventeenth century (?)
By (or after) the Master of the Koula Beaker
Colorless glass with wheel-engraved decoration, H: 12.8 cm (5")
84.DK.567

PROVENANCE: Oscar Bondy, Vienna; Blumka collection, New York.

GLASS: DUTCH



225

225. BEAKER
Dutch (?), late sixteenth century
Free-blown "ice" glass with applied, molded, and gilt lion masks,
H: 21.5 cm (8⁵/₁₆")
84.DK.564

PROVENANCE: Blumka collection, New York.



226

226. BOTTLE
Dutch (Leiden), circa 1675-1685
Engraved by William Jacobsz van Heemskerk (1613-1692)
Free-blown green glass with diamond-point engraved decoration and gilt-metal mount, H: 25 cm (9¹³/₁₆"). Inscribed: *Pan e vin e va cantando* on the body; *Kan't Brood en Wijn niet doen? Wat Zouts kan't Mael vergoen* on the base; and signed: *W. van Heemskerk*.
84.DK.662

PROVENANCE: Mrs. D. C. Eshelby collection (sale, Sotheby's, London, November 27, 1967, lot 47); Biemann collection (sale, Sotheby's, London, June 16, 1984, lot 153); [David Inc., Vaduz].

GLASS: SPANISH



227

227. FLASK
Spanish (Catalonia?), mid-sixteenth century
Free-blown glass with enameled decoration, H: 25.8 cm (10³/₁₆").
Inscribed: *IHS IHS* on both sides.
84.DK.518

PROVENANCE: Blumka collection, New York.



228

228. HORN (?)
Spanish, late seventeenth or early eighteenth century
Free-blown glass with imbedded yellow and white canes and applied decoration, L: 49.7 cm (19⁹/₁₆")
84.DK.565

PROVENANCE: Blumka collection, New York.

GLASS: FRENCH



229

229. FLASK
French (?), circa 1550–1600
Free-blown dichroic glass with
pewter mounts, H: 31.2 cm (12¼")
84.DK.519

PROVENANCE: Blumka collection, New York.

GLASS: SILESIAN



230

230. COVERED GOBLET
Silesian, circa 1700
By Friedrich Winter
(died circa 1712)
Free-blown and wheel-engraved
colorless glass (*hochschnitt*),
H: 31.2 cm (12¼")
84.DK.568

PROVENANCE: Karl Ruhmann, Vienna; Blumka collection, New York.

GLASS:
NORTHERN EUROPEAN



231

231. STEMMED AND PRUNED
GOBLET
Dutch or German (lower
Rhineland), 1494 or 1594
Free-blown potash lime glass with
applied and diamond-point engraved
decoration, H: 14.4 cm (5½").
Inscribed: *4. augustus. was Ick Out.*
100. Jaer. A. 1594 on the foot.
84.DK.509

PROVENANCE: Blumka collection, New York.

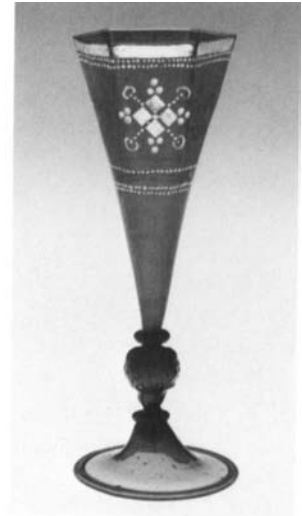


232

232. KRAUTSTRUNK
German or Austrian (Tirol),
circa 1500
Free-blown potash lime glass with

applied decoration, H: 10.5 cm (4⅛")
84.DK.525

PROVENANCE: Hohenzollern-Sigmaringen
Museum, West Germany; Leopold Seligmann,
Cologne; A. von Frey, Paris; Blumka collection,
New York.



233

233. GOBLET
Central German or Bohemian,
circa 1550–1600
Free- and mold-blown glass with gilt
and enameled decoration,
H: 20.3 cm (8")
84.DK.550

PROVENANCE: A. von Frey, Paris; Blumka collection, New York.



234

234. GOBLET
Bohemian or central German, 1576
Free-blown potash lime glass with

enameled decoration, H: 22.9 cm (9")
84.DK.552

PROVENANCE: Prince of Liechtenstein, Vaduz;
Blumka collection, New York.



235

235. JAGDHUMPEN
Central German or Bohemian, 1593
Free-blown potash lime glass with
gilt and enameled decoration,
H: 28.9 cm (11 $\frac{3}{8}$ "")
84.DK.556

PROVENANCE: Hans Graf Wilczek, Burg
Kreuzenstein; E. and A. Silberman, Vienna;
Oscar Bondy, Vienna; Blumka collection,
New York.

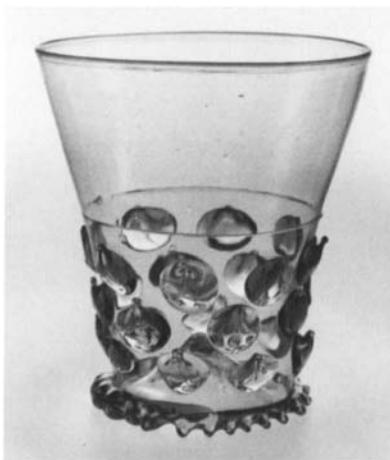


236

236. REICHSADLER HUMPEN
Central German or Bohemian, 1599
Free-blown potash glass with gilt and

enameled decoration, H: 29.9 cm
(11 $\frac{1}{16}$ ""). Inscribed: *heyliche Romisch
Reich mit Sampt Seinen gliedern* below
the decorative band.
84.DK.558

PROVENANCE: Blumka collection, New York.



237

237. RÖMER (*berkemeyer*)
German (lower Rhineland) or
Dutch, late sixteenth century
Free-blown potash lime glass with
applied decoration, H: 13.5 cm (5 $\frac{5}{16}$ "")
84.DK.527

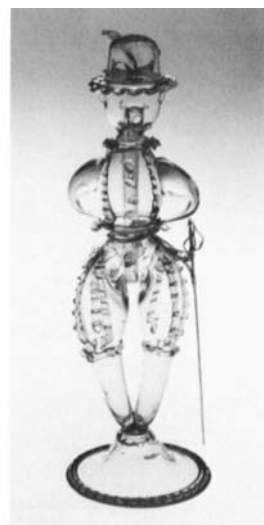
PROVENANCE: Blumka collection, New York.



238

238. GOBLET
Southern Dutch or French, late
sixteenth or early seventeenth
century
Free- and mold-blown glass,
H: 21.6 cm (8 $\frac{1}{2}$ "")
84.DK.517

PROVENANCE: A. von Frey, Paris; Blumka
collection, New York.



239

239. SIPHON GLASS (*scherzgefäß*)
German or Dutch, early seventeenth
century
Free-blown glass with applied
decoration and silver mounts,
H: 33.7 cm (13 $\frac{1}{4}$ "")
84.DK.520

PROVENANCE: Blumka collection, New York.



240

240. RING BEAKER
German (Rhineland) or Dutch,
early seventeenth century
Free-blown potash lime glass with
applied decoration, H: 12.2 cm (4 $\frac{3}{4}$ "")
84.DK.531

PROVENANCE: A. von Frey, Paris; Blumka
collection, New York.



241

241. FOOTED BEAKER
German (lower Rhineland) or Dutch, early seventeenth century
Free-blown potash lime glass with applied decoration,
H: 11.9 cm (4 $\frac{1}{16}$ "")
84.DK.532

PROVENANCE: A. von Frey, Paris; Blumka collection, New York.



242

242. HUMPEN
Southern German or Bohemian, 1614
Free-blown potash lime glass with diamond-point engraved decoration,
H: 26.3 cm (10 $\frac{3}{8}$ ""). Inscribed: *Daniel Weger/1.6.1.4.* on one side; and *Fein lang ficht du zu mir her/ein. Und lass dein Kurschneri/schen lauffen sein. Mich dunckt du/forcht dich fur den streichenn. Drumb wirdt dass/glass am dich Nicht reichenn* on the other side.
84.DK.560

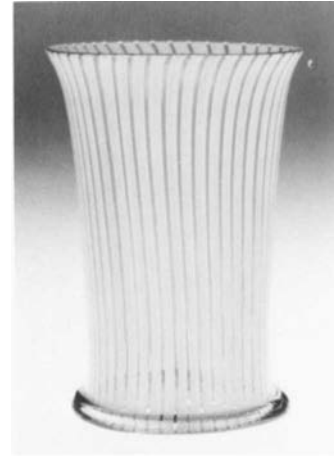
PROVENANCE: Karl Ruhmann, Vienna; Blumka collection, New York.



243

243. TUMBLER (*stehaufbecher*)
Bohemian or German (Franconia, Fichtelgebirge?), 1631
Free-blown potash lime glass with enameled decoration, H: 7 cm (2 $\frac{3}{4}$ "").
Inscribed: *Drinckh mich aus undt leg mich nider steh ich auff so vil mich wider. gib mich deinen/ nechsten wider. ich lieb was wein ist obs gleich nickt mein ist. unndt mier nicht wertten kann/so hab ich gleich wil mein vreidt daran. liebt ihr mich wie ich eich nicht mehr beger ich/von eich. vil sint lieblich aber nur ihr ehrvreidt mich ich lieb eich aus hertzen/grundt. wollt godt eur maul unndt mein maul war ein mundt. ich lieb eich/nach von grundt meinnes hertzen, ob ich so(ilt) nicht mitt eich darff schertzn/drink allen walschen hertzen. ich wolt sie miesten alle ehrhengen./die mier undt eich nichts ginnen 1631.*
84.DK.561

PROVENANCE: Franz Ruhmann, Vienna; Hans Graf Wilczek, Burg Kreuzenstein; Blumka collection, New York.



244

244. BEAKER
Probably southern Dutch, circa 1650–1700
Colorless glass with *vetro a fili* decoration, H: 14 cm (5 $\frac{1}{2}$ "")
84.DK.658

PROVENANCE: [David Inc., Vaduz].



245

245. FLUTE GLASS
Possibly Dutch, seventeenth century
Free-blown soda glass with diamond-point engraved decoration,
H: 31.6 cm (12 $\frac{7}{16}$ "")
84.DK.516

PROVENANCE: Karl Ruhmann, Vienna; A. Vecht, Amsterdam; Blumka collection, New York.



246

246. RÖMER (*berkemeyer*)
German or Dutch, seventeenth century
Free-blown potash lime glass with applied decoration, H: 18.5 cm (7¼")
84.DK.528

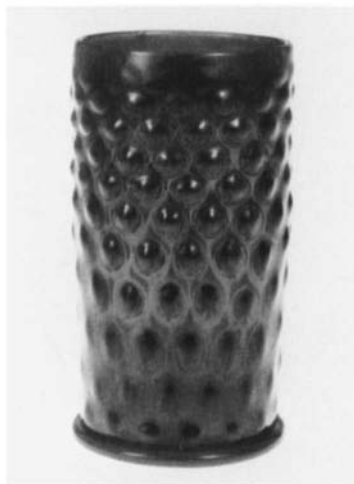
PROVENANCE: Snouk Hungronje, The Hague; A. Vecht, Amsterdam; A. von Frey, Paris; Blumka collection, New York.



248

248. GOBLET
Southern German or Dutch, seventeenth century
Free- and mold-blown soda glass, H: 21.6 cm (8½")
84.DK.549

PROVENANCE: Blumka collection, New York.



247

247. FOOTED BEAKER
German or Bohemian, seventeenth century
Mold-blown potash lime glass with applied decoration, H: 15.2 cm (6")
84.DK.530

PROVENANCE: Blumka collection, New York.



249

249. GOBLET
Southern German, Bohemian, or Swiss (?), late seventeenth century (?)
Free-blown potash lime glass with diamond-point engraved decoration, H: 27.5 cm (10⅞")
84.DK.551

PROVENANCE: Blumka collection, New York.

SCULPTURE



250

250. MADONNA AND CHILD WITH ANGEL
Northern Italian, circa 1520–1550
Chalcedony, H: 15.3 cm (6")
84.SA.666

PROVENANCE: Adolfe Stoclet collection, Brussels; Lord Ancaster, England; [Cyril Humphries, London]; [Ellin Mitchell, New York].



251

251. CESARE TARGONE
Italian (Venice), active 1575–1590
The Virgin Mourning the Dead Christ, circa 1586–1587
Chased repoussé gold on black marble, Gold relief: 29 x 26 cm (11⅜" x 10¼"); Marble: 38.5 x 26.5 cm (15⅞" x 10⅞"). Inscribed:

OPUS. CESARIS. TAR. VENETI
(signature) below Christ's feet.
84.SE.121

PROVENANCE: Sir Julius Wernher, until 1912; Sir
Harold Wernher (sale, Christie's, London);
David Black, London, 1951; [Black and
Nadeau, Ltd., London].



252

252. HENDRICK DE KEYSER
Dutch, 1565–1621

A Warrior on Horseback,
circa 1610–1620

Bronze on a modern wood base,
39.6 x 45.6 cm (15 $\frac{5}{8}$ " x 18")
84.SB.90

PROVENANCE: Crowther of Syon Lodge (sale,
unspecified English country house, 1948);
Vincent Corter, London; [Alex Wengraf, Ltd.,
London].



253

253. ROMBOUT VERHULST
Dutch, 1624–1698

Bust of Jacob van Reygersberg, 1671
Marble, H: 63 cm (24 $\frac{3}{4}$ "). Inscribed:
MEA SORTIE CONTENTUS on the
front; signed: *R. Verhulst fec:* proper
left; and dated: *Anno 1671* proper
right. Inscribed: *DIT IST HET*
AFBEELSTEL VAN/JACOB VAN
REIGERSBERGH/GEBOREN IN
MIDDELBURGH/DEN 'X' APRIL
1625'/WEGENS DE PROVINTIE/
VAN ZEELAND GEDEPUTEERDT/
TER VERGADERINGH VAN/
HAERHOOGH MOGENTHEDEN/
DEN '17' 7BRE DES JAERS 1663/
STURF DEN '29' APRIL '1675 on
the back.

84.SA.743

PROVENANCE: Lebaudy collection, Paris, 1900–
1984; sale, Hôtel Drouot, Paris, June 6, 1984, lot
39; [Alain Moatti, Paris]; [Samaert, Ltd.,
London].

FURNITURE

254. FRANCESCO ABBIATI
Italian (Lombard), active second half
of the eighteenth century
Table, 1799
Oak, walnut, and poplar veneered
with purplewood, satinwood, ebony,
and various fruitwoods, 77.8 x 87.5 x
87.5 cm (2'6 $\frac{3}{8}$ " x 2'10 $\frac{7}{16}$ " x
2'10 $\frac{7}{16}$ "). Inscribed: *FRAN^{CO}*
ABBIATI 1799 in the central roundel
of the marquetry on the top.
84.DA.77

PROVENANCE: Private collection, Cleveland;
[Dalva Brothers, Inc., New York].



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